Kine WEEKLY

ABOLISH QUOTA SAYS HAYS

See page 3

EPICgrams!

OSCAR WILDE SAID:

"The only way to resist temptation is to yield to it."

OSCAR-WINNING **LEO** SAYS:

"That's the way all London is resisting the temptation to see 'The Picture of Dorian Gray'!"

M-G-M's "THE PICTURE OF DORIAN GRAY"
3rd EMPIRE WEEK! 8-YEAR MONEY RECORDS SMASHED!

A UNIVERSAL PICTUR

Susanna FOSTER
Turhan BEY
Alan CURTIS
in 'FRISCO SAL'

DRAMA at its Boldest
THE WEST at its Wildest

with

HDY DEVINE

GFD

UNIVERSAL PICTURES

Kinematograph WEEKLY

No. 1,988. Thursday, May 24, 1945. Vol. 339.

N. Ireland Trade Dispute

FOR ARBITRATION

THE existence of a "Trade dispute" between the Northern Ireland branch of N.A.T.K.E. and the local renters has been reported and the Ministry of Labour has referred it to the National Arbitration Tribunal (Northern Ireland).

Although there have been differences of opinion in regard to wages and conditions of renters' staffs in Northern Ireland, no one in the Trade, according to the KINE. representative, was aware of the existence of any dispute between the renting firms established in Northern Ireland and their staffs, until the receipt of a communication from the Minister of Labour. This letter, which announced the setting up of the Tribunal, is being sent by them, in accordance with their usual practice, to head office for attention.

K.R.S. Case

The Ministry of Labour's letter to Ulster renters was as follows:—

"I have to state that Mr. Hill, secretary of the K.R.S., London, has written to this department regarding the dispute which exists between your firm and certain members of the National Association of Theatrical Association and Kine. Employees in your employment.

"Mr. Hill referred to negotiations which had taken place in Great Britain between the society and the association in connection with a request of the association for an agreement covering wages and conditions of employment, and pointed out that due to the temporary nature of a large proportion of renters' staffs, the society did not consider the time opportune for entering into such an agreement.

Arbitration Appeal

"Since receiving Mr. Hill's letter the Department has been in touch with the local secretary of the association, and he has pointed out that employees in the Industry in Northern Ireland are not in the same position as employees in Great Britain, in that many of them have been employed by the various renters for a considerable number of years. He has asked that the matter should be referred to arbitration without further delay.

"As a Trade dispute has been reported the Department must, under the terms of the Conditions

Continued on page 44 B

HAYS OFFICE REPORT CALLS FOR ABOLITION OF ALL QUOTA SYSTEMS

Restrictive Legislation Now Applies to 58 Countries

WILL HAYS, in the twenty-third annual report of the Motion Picture Producers and Distributors of America, makes repeated pleas for unrestricted film trading conditions throughout the international markets. He reveals that at present there are 58 countries with some form of quota or restrictive legislation.

"It is clear that the principle of unfettered communication on a world-wide scale must be implemented by acts, not words," says the report.

In a detailed analysis covering every aspect of the industry's work in 1944, the senior American trading association reveals a number of important facts and figures for the first time.

It shows that the war in Europe occupied 35 per cent. of American newsreel playing time last year—against 13 per cent. devoted to the Pacific war; and 16 per cent. to domestic war activities.

It reveals also that the industry made a gift of 24,867 prints of feature films—shown to U.S. troops in combat areas.

An audience of nearly 1,500,000 Service men saw the "gift films" daily.

Commenting on the many legal restrictions which operate against foreign films in some territories, the report gives a list of the various discriminatory rates. These include:—

"Discriminatory tariffs, excessive customs duties, contingents, quotas, price fixing, remittance taxes, frozen funds, exchange restrictions, royalty taxes, dubbing taxes, registration fees, import duties to subsidise domestic industry, discriminatory censorship fees, political duties, special taxation piled upon normal taxes, prohibition or limitation of remittances, requirements for foreign domestic production in order to obtain permits for the importation and release of American films and excessive revenue taxation."

These, says the report, are "mines laid in the path of the free interchange of motion picture information and entertainment."

The widespread services films have rendered to the world are set out in orderly and convincing fashion in the report.

Gift films to American troops in the world's war theatres, special

Continued on page 44B

U.S. ANSWERS "NO" TO B.O.T. ON RAWSTOCK

A CABLE from the KINE. New York correspondent states that the U.S. State Department is preparing to answer the Board of Trade's request for twenty-five million feet of rawstock for the release of British films in America.

The answer is expected to be in the negative.

U.S. TRADE FORMS EXPORT COMPANY

ALL American companies can participate in the new Export Corporation now being formed in the U.S. by major distributors for mutual interests abroad.

It will function in any territory where legislation now exists which makes it impossible to do business on competitive basis.

The State Department expects the San Francisco United Nations Conference to adopt a resolution calling for world-wide freedom of expression for all means of communication, including films and radio.

"Magic Bow" Postponed

Gainsborough has postponed indefintely the shooting date of "The Magic Bow" owing to the inability of Two Cities Films to release Phyllis Calvert. She was to star in the film, which is a love story of Paganini, the celebrated violinist, with Stewart Granger.

Meanwhile, Gainsborough Pictures is going ahead with the recording of the sound track by Yehudi Menuhin.

Raw Stock: Trade Meets Today

A REPRESENTATIVE meeting of the Trade is being held to-day (Thursday) to explore the effects of the recent cuts in raw stock supply and to discover what steps can be taken to alleviate the difficulties arising from the situation.

Representatives of the three main sections of the Industry will meet at the C.E.A. offices, together with newsreel, laboratory and trailer interests.

E. E. Blake, deputy chairman of Kodak, will represent the manufacturers.

It is felt that the restriction of raw stock to the Trade has reached a point where it seriously affects the business of film entertainment, last runs of prints being now in so bad a condition as to destroy much of their value.

Certain economies might be undertaken, it is thought, by Government Departments now that the war in Europe is over and it is probable that representations along these lines may be made to the Board of Trade.

Small Stock Increase

A small increase in the allocation of rawstock in the U.S. is expected in the third quarter of the year, says a KINE. cable from New York.

The increase is likely to be from 260,000,000 ft. to 280,000,000 ft. for ordinary films, with a 2,000,000 increase to 55,000,000 for the news reels.

In the Bag—Prominent Nazis Captured

Petrol Pipe line under the Ocean

on

BRITISH MOVIETONE NEWS

A

KINEMATOGRAPH WEEKLY
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PRAISING OUR OWN EFFORTS

FROM Will Hays, spokesman of the American film Industry, has come the 23rd annual report of the Motion Picture Producers and Distributors of America.

It is a model of what the British Industry wants so badly at the moment—an authoritative and permanent record of the part it has played in the national war effort.

Will Hays has a first-class story to tell, and he tells it with a fine flourish of the things that count—facts.

We, too, in Britain, have a good story to tell. Our figures may be modest compared with those produced by the American Industry, but they are formidable nevertheless.

The Americans have given unstintingly to charity; we, too, have more than done our bit as an Industry.

The Americans have given films to their troops, have gone short in raw material, have paid heavily in taxes.

We have done all these things in our different way. Sometimes we have done them even more painfully. We are reminded that E.T. bears more heavily on us than it does on theatres in the United States.

Will Hays, on behalf of the American Trade, was entirely right to tell his story, for all America to read and admire.

It is a fine story, and the American Industry can well be proud of it.

In the same way, some accurate report on our own Trade, exhibiting, distributing and producing, should be made public.

It would do so much to offset the "knockers." There are so many people anxious to decry the film business.

There are very few, really, who realise that it is an immense modern Industry, that has raised hundreds of millions of pounds for the Treasury in the war effort—and which has then had the energy to go out and collect hundreds of thousands for general charity.

We are sometimes accused of shouting the odds too loudly about our product. In Wardour Street most geese are swans.

But we do not shout nearly loud enough about ourselves and our own efforts.

Now is the time to start.

We will need all the propaganda we can get in the next few months.

Long Shots

WHITSUN provided ideal film business weather, It rained when the box-office wanted it most—early in the evening.

The rain did not damp the determination of the queues outside the West End theatres, where receipts were considerably higher than they were in the period round VE-day.

WILL HAYS certainly deserves congratulations on the excellent report he has just published in the State for the M.P.P.D.A.

It makes first-class reading, and covers every phase of the business. More than ever, after reading it, I realise how badly we need a similar expert statement in this country.

ONE of the most important sides of the Hays Organisation is the administration of the famous Production Code—which is the American industry's own self-censorship organisation.

Like most things American, it is conceived on generous lines. I see that it produced 3,739 written opinions on projected subjects and ordered 1,617 changes.

OF considerable interest is the statement that in 1944 the Hays Office dealt with 442 films—against 417 in 1943. The number of Westerns remains almost stationary, varying only from 85 and 93 in the period concerned.

Pointedly enough, there was not a prison picture in the whole of the two years under review.

The number of musicals declined, too. In 1944 only 56 were shown, against 67 of the previous year.

THE report gives serious consideration to the place of the film and the film Industry in the adult work of to-day. The Americans are certainly conscious of the enormous responsibility entailed in their own very fine success.

There is undoubtedly a slight suggestion of nervousness in several places—where fear is expressed that barriers may be built up against unrestricted entry of American films in foreign markets now the war in Europe is over.

The fear is a natural one, and from the American point of view a perfectly reasonable one.

ANOTHER meeting of the J.A.C.E.F.I. (Joint Advisory Council for Education in the Film Industry) was held on Wednesday of last week, but I gather very little constructive work was done. This Council is a very hush! hush! affair — almost an underground movement. No Press statement was issued after the meeting, and no one whom I contacted felt himself able to say a word.

IT is my impression, however, that certain members of the Council, while keen on education if they can handle it themselves, are jealous of other bodies taking a hand in it. This seems to me stupid. If we are to have an Industry strong on its technical side, every section should sink its own peculiar interests and work together to reach the highest possible standards.

JOS. FRIEDMAN was due to go to Paris last week—it was even announced that he had gone, but the visit was postponed and no new date was available on Tuesday. He has a double interest in France, that of his company and of the War Activities Committee, of which he is chairman.

CHATTED with E. McQuaid this week. Having established the Odeon children's clubs in this country, he is just back from a six-week trip to Canada, where he has been surveying new ground.

He told me that there will be 80 Odeon Movie Clubs for Young Canadians by the end of this year.

Arthur Rank, who McQuaid says, intends to extend the clubs to other Dominions and Colonies, will open the first club at Toronto on Saturday.

IT appears that there are at present no special film facilities for children in Canada. Further, there are no censorship restrictions in the country, but all kinemas work on an "understanding" with local authorities.

McQuaid says that the special children's films made in this country will be shown at the Canadian clubs.

JOHN GRIERSON, now operating National Film Board of Canada, is co-operating with the scheme. He has offered to make suitable films with a Canadian background.

Paul Naitheson, president of Odeon in Canada, has, I understand, acquired a film studio outside Toronto to produce further films for the clubs.

THE news that Eagle-Lion is to distribute Michael Balcon's product at the Ealing Studios will come as no surprise to the trade.

It has been known that a deal has been all over bar the signing for some time The final signatures were not made until the day before Arthur Rank left for America.

MICHAEL BALCON, commenting on the deal, makes two points.

First of all, his company will continue to finance its own productions. Secondly, he will continue to have great freedom on the subjects he selects.

This last point will be well understood by most of us. Arthur Rank has always insisted that he gives complete freedom of expression to all his producers. He emphasised the point last week in his long statement in the KINE.

TO Balcon himself the deal will mean the end of the anxieties which must necessarily be part and parcel of independent renting in these highly competitive days.

Ealing has an extremely good record. It has combined box-office with prestige in a way which has given its films a polish of their own. There is no reason why this happy state of affairs should not continue.

CRITICS lately doubted whether a previous "Picture of Dorian Gray" was ever made. It was, at the old Ideal plant at Elstree—a fact now recalled by the death in Hollywood of Henry Victor, who was the star.

HENRY'S death will be especially regretted by all who knew this popular leading man of the 'twenties, when the Kinema Club and Cricklewood were active.

Among his countless subjects were the two-part four-hour "Prodigal Son," made in Iceland.

He married the well-known floor secretary, Kay Loewen, and in 1934 went back to Hollywood.

AN "au revoir" visit to the KINE. was paid by Herbert Wilcox last week before his departure for the States with a print of "I Live in Grosvenor Square."

He tells me that the enthusiastic reception of the film at the London Trade show has resulted in a large number of spontaneous offers for the American rights.

Wilcox contemplates a trip to Hollywood and hopes to bring back at least one front-rank star for his next picture.

ARTHUR FAVELL, whose death in Sheffield last week is reported in the KINE. to-day, was a founder-member of the Sheffield branch and was one of the best-known exhibitors in the country.

He was on the C.E.A. General Council for fifteen years.

He originally started as an accountant, but later went into the entertainment business and became a director of three kinemas. His son, Arnold, who has the same initials, has been secretary of the Sheffield branch for some years. Like his father, he is an accountant.

MR. FAVELL had an interest, not very widely known, in the Russian language, and for some time met regularly with an old friend to persue the study of Russian with him.

I discovered this interest quite by accident by using a Russian word in conversation some years ago, and thereafter we always gave each other greetings in the Slav tongue.

WELL of Pure English Department. Last week I asked the meaning of the peculiar word "Boff" which Paramount is using in its Trade paper advertising.

Two readers wrote in alleging they were familiar with it.

One of them, the irrepressible John Paddy Carstairs, said that it was a corruption of "B.F.," but this hardly seems likely!

PETER BARNES, of Paramount, now weighs in with what will probably be the Oxford Dictionary explanation as and when the word becomes canonised. "Boff," says Barnes, "means 'explosive or tremendously powerful.'" It is believed to have come from American industry, where workers refer to an escaping head of steam—like a railway whistle—as a "boff," a corruption of "blow off."

So now we know.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Over the Sticks

MICHAEL POWELL is back from the States with plans for bigger and gluier British pictures. To Powell goes the credit of being the first director to appreciate the photogenic qualities of glue and to elevate glue to stellar rank in "Canterbury Tale."

The immediate success of this new star—or should we say—glue star?—decided Powell on a gluey policy for his next subject, made in the Hebrides and titled "I Know Where I'm Glueing," erroneously reported in certain sections of this and other papers as "I Know Where I'm Going."

Now comes the news that the gluiest epic of them all which, we are told, will be made with the object of further cementing Anglo-American relations. Just how much glue will be necessary to cement such relationships has not been revealed.

Science Notes

THE news of Michael Powell's return from the States was not received with any great enthusiasm by Professor Monja Danischewsky, who has been untiring in his experiments to provide a synthetic caviar for the caviar-starved film critics. The celebrated Professor had almost succeeded in producing, at his extensive Ealing laboratories, an effective caviar substitute from fish glue, when Powell, by a brilliant stroke, cornered the entire glue market in connection with the production of "I know Where I'm Glueing," thus cutting the Professor's fish-glue supplies. The Critic's Circle, who had been watching the experiments with considerable anticipation, formulated a letter of protest to Powell, which was suppressed at the Professor's request, he having immediately branched out on a new line of investigation.

Now that the security silence is relaxed it can be revealed that M. Danischewsky has recently been visiting Scotland where he has been experimenting with a method of shrinking haggis from recipe he was given by an old cannibal friend, whose particular hobby was shrinking human skulls.

Caviar Colleges

THE continued irritability and petulence of certain of the critics has been attributed in scientific circles to a deficiency in Vitamin "O.L." in which caviar is particularly rich. As a result it is understood that a priority is to be obtained on the old Murmansk run, shipping in caviar for critics and adopting its slogan "Caviar breeds contented Critics."

"In anticipation Caviar Colleges are being set up throughout Fleet Street and the West End where critics can undergo a refresher course in Caviar Consumption. In order to avoid rioting and disorders the critic is shackled and gradually broken in caviar bead by bead. When he can stand the sight of a plateful without whinnying or dripping from the gills he is permitted to approach the caviar on a long leash until he eventually becomes fully acclimatised.

IS the co-op. really a menace to the independent exhibitor? Opinions differ, but there is widespread apprehension in some quarters that the movement plans to invade the Industry on a large scale. So far, however, direct co-operative interest in film exhibiting extends to not more than half a dozen theatres. Here, in an outspoken article, Coun. Woolstencroft, senior C.E.A. man, analyses the situation and concludes that some of the talk is idle chatter, but warns against underestimating the threat.

There is no fear of a Co-Op. Circuit, but they may build individual Kinemas

By
Councillor
W. WOOLSTENCROFT
Director and Manager, Leigh Grand Theatre and Hippodrome, Limited, Chairman, South and East Lancashire Branch, C.E.A.

MANY exhibitors are acutely apprehensive of the entry of the co-operative movement into the kinema Trade. They have good reason to be, for here is a gigantic trading concern whose ramifications, enormously widespread, are still expanding.

Up to now, fears of competition from the co-ops have been in vague and general terms. Even the discussion in General Council revealed nothing really new, nor did it bring to light certain facts which should be a challenge to all believers in the ability of private enterprise to weather the storms of the post-war world.

It is commonly supposed that ultimately and remotely the co-operatives will develop a circuit which will finally rival the existing major circuits, leaving the poor independent exhibitor to be ground between the upper and the nether millstones.

As a matter of fact, at one Lancashire branch meeting, it was boldly stated their resources are such that they could swallow up the three major circuits, lock, stock and barrel, and then be hungry for more. *A lot of water will flow past London Bridge before such a possibility need be envisaged.*

Such talk is just idle chatter, conjecture which gets us nowhere. On the authority of the president of the Co-operative Wholesale Society, Mr. A. Pickup at the quarterly general meeting held at Manchester on April 29, I quote: "While the C.W.S. liquid and reserve positions are strong, world conditions will give an unknown and uncertain future for some years to come. In our development and expansion we need to be enterprising, but I want to see a spirit of care and caution in the spending of co-operative money." So much for the C.W.S. side.

Those extravagant stories you may have heard about the C.W.S. planning to operate a chain of kinemas can be dismissed as chimerical, but don't forget there's plenty of money in the till, and if a retail society sees an opening for a kinema, and the C.W.S. considers it a good risk, it may advance the money as a straight business proposition.

Net liquid assets of the C.W.S. Bank and trading departments total £158,000,000, against which there are withdrawable funds of £136,000,000, leaving a clear balance of £22,000,000. Reserves amount to £29,000,000. The figures are too salutary to call for further comment.

A few retail co-operative societies already own kinemas, and some are members of the C.E.A. There is also the co-operatively-controlled People's Entertainment Society, which, about 18 months ago, purchased a Huddersfield theatre and recently bought a Chatham theatre. These are just straws which show which way the wind is blowing. Don't be surprised if other isolated acquisitions are reported from time to time, but it is not likely there will be any concerted plan of development—yet.

Information circulates very freely within the co-operative movement. Failures and successes in every field of trading activity influence the general policy of all the individual societies. Apart from that, the co-ops have their hands full in other directions.

Each society is pushing ahead with its plans in its own cautious way.

Here are two examples. Within the last few weeks the London retail society, which has an annual trade of £19,000,000, bought the Ambassador Hotel and adjoining sites in Woburn Place; before that they bought a store fronting Great Portland Street and Oxford Street and another store in Camden Town.

Liverpool society, with an annual turnover exceeding £4,000,000, within the last month bought a "white elephant" store built in 1936 at a cost of £150,000.

On the top floor of this establishment, now used as an Admiralty store, there is an apartment, planned as a theatre, with 16-mm. projection, with seating for 300. I recall that before the war there was an outcry at C.E.A. branch meetings of stores giving free admission to 16-mm. film shows, thus diverting patrons from commercial kinemas. Will history repeat itself?

Small societies cannot embark upon such big schemes, but the purchase of a local kinema is within their capacity. Nor can it be anticipated that any exhibitor would refuse a tempting cash-on-the-nail offer, especially if he was aware that refusal to sell might lead to the building of an opposition hall.

As kinema owners don't let us underestimate the menace. The co-operative movement is so broadly based that while it hopes for success, it is undaunted by the risk of failure.

Membership of co-operative retail societies has doubled within 20 years. There are now 1,053 societies with nearly 9,000,000 members. The country is divided for the purpose of organisation into about ten sections, the strongest of which is the Southern with 2,375,400, North Western, 1,621,700, Midland, 1,360,800 and North Eastern, 1,078,300.

The retail societies have a share capital of £179,500,000, loan capital of £51,207,898 and an annual trade of £320,000,000. These are figures for the 1942 trading year. Including wholesale and retail trade the total cannot be far short of £600,000,000.

Analyse those figures and you will find the average shareholding per member is £6 15s.—and the average spending £36 per member per annum.

Profits from private businesses go to the investor shareholders. Those from co-ops go to the customers.

"Heaven forbid the time will ever come when the Lancashire mill hand will go to the local kinema and ask for 'two ninepennies and a dividend check'" said an Oldham exhibitor in my hearing.

Exhibitors have told me they fear co-op competition will bid up the value of building sites. It certainly will. Land acquisition is part of the long-term planning policy. Most of the businesses purchased up and down the country in the last few months have been going concerns capable of development. The turn of the kinema may come later. Freeholds are always preferred to leaseholds, though leaseholds have been taken up to meet threats of competition.

Don't underestimate the menace. The co-operative movement is well organised—commercially, politically, educationally and socially. The co-operative union is a great federated body which functions in numerous ways as a powerful co-ordinating authority capable of wielding enormous influence through its own Press, the Co-operative Party, the Joint Parliamentary Committee, Educational Council, Youth Movement, numerous specialised trade associations, the wholesale and the retail societies.

Around each local society there is a constellation of organisations—guilds, clubs and cultural groups.

Finally, the C.W.S. and the retail societies know the tremendous influence of the film as an instrument of propaganda. I am told it has put out a few firstclass documentaries on 35-mm. stock, released through independent renters and booked to news theatres in the early war years.

Most of the co-op propaganda films are for 16-mm. projection on the societies' own premises.

London Trade Show Diary

FILMS TO BE SCREENED BETWEEN THURS., MAY 24 AND WED., MAY 30

Thursday

Alaska
(Pathe-Monogram)

Studio One. 10.45 a.m.

Cast: Kent Taylor, Dean Jagger, Margaret Lindsay, John Carradine and Nils Asther. **Director:** Trem Carr.

There is no thrill quite comparable with that contained in a Jack London story, and here in "Alaska," Monogram has turned out a dramatic and colourful version of one of the author's most popular tales.

Kent Taylor plays the leading rôle of a man wrongly accused of murder and who is given a few hours of grace in which to prove his innocence. He falls in love with Roxie, singer in the local saloon, who, in turn, has her own troubles; her husband, a drink-addicted ex-Shakespearean actor, is made the unwitting accomplice by the real killer. Beautifully photographed with suspense, action and romance well distributed throughout the tale, this film has much to offer in the way of good box-office entertainment.

Crazy Knights
(Pathe-Monogram)

G.-B. Theatre. 2.30 p.m.

Cast: Billy Gilbert, Shemp Howard, Maxie Rosenbloom, Tim Ryan and Jayne Hagard. **Director:** William Beaudine.

That team of comedians, Billy Gilbert, Shemp Howard and Maxie Rosenbloom, are back again in another Monogram comedy. In "Crazy Knights" the trio are said to be even funnier than they were in their previous production.

Here they are seen as members of a travelling side-show act, and while on the way to their next stopping place, they meet the Gardner family. Then their troubles begin!

Murders, ghostly apparitions and mysterious disappearances are all in the best traditions of knock-about farce.

Friday

Out of this World
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Veronica Lake, Eddie Bracken, Diana Lynn, Cass Daley, Mabel Paige, Mary Elliott and Carmelle Bergstrom. **Director:** Hal Walker.

"Out of This World" is another of Paramount's high-stepping musicals, presenting three big stars, a galaxy of supporting players and some attractive music. The story concerns a glamour-girl band, which has trouble when the girls encounter a Western Union messenger with a "voice." This young man is the cause of a lot of headaches and plenty of laughter.

The film gives Eddie Bracken the type of rôle which is making him one of the screen's leading light comedians. To add to the qualities of the picture, Veronica Lake portrays "the other woman," and is seen as a relentless, designing female in the best Theda Bara tradition. Her wardrobe is said to be first rate.

Diana Lynn, one of Paramount's promising and talented young actresses, has a chance to glamorise herself on the screen for the first time.

Cass Daley, eccentric comedienne, heads a supporting cast. The studio has also cast several of its most accomplished newcomers in other parts. In addition to these personalities, "Out of This World" introduces a number of American band leaders who put over an exciting speciality number.

Hal Walker, who directed the Bing Crosby - Bob Hope - Dorothy Lamour comedy, "Road to Utopia," has directed this new musical.

The Fifth Chair
(United Artists)

Rialto. 10.45 a.m.

Cast: Fred Allen, Jack Benny, Don Ameche, William Bendix, Victor Moore, Rudy Vallee, Binnie Barnes, Robert Benchley, Jerry Colonna, John Carradine. **Director:** Richard Wallace.

The famous feud between Fred Allen and Jack Benny is revived with renewed intensity in "The Fifth Chair." Like the Fred Allen radio programmes, much of the material in the film originated with Allen himself, and has the convulsive spontaneity which highlights the famous broadcast.

It is the story of five elusive chairs, one of which contains 300,000 dollars in cash hidden in the upholstery.

Allen, as a flea-circus proprietor, inherits the chairs, but sells them before he learns of their fabulous contents.

The incidents and situations leading to the eventual recovery of the fortune are as exciting as they are funny.

The Right to Live
(Pathe-Monogram)

Studio One. 10.45 a.m.

Cast: Gale Storm, Sir Aubrey Smith, Johnnie Mack Brown and Frank Craven. **Director:** William Nigh.

Claimed to be the most costly film yet produced by Monogram, this modern romantic drama gives Gale Storm, who is under a seven years' contract with the company, the starring rôle at the head of a cast which includes Sir C. Aubrey Smith and Johnny Mack Brown.

Reviewers and columnists in the States have referred to the production as "a sure-fire hit," "poignant, timely, effective," and "It is deft and interesting; Gale Storm gives top performance."

The story centres around a young Society girl who spends most of her time entertaining children suffering from the effects of infantile paralysis, until she is stricken down by the disease herself. Her father and grandfather, both doctors, are powerless to help her, and it is only when an Army surgeon offers to operate that the prospect of recovery becomes possible.

The story is told with touches of humour and sentiment, much of the comedy coming from Frank Craven.

Partners of the Trail
(Pathe-Monogram)

Own Theatre. 2.30 p.m.

Cast: Johnny Mack Brown, Raymond Hatton and Christine McIntyre. **Director:** Lambert Hillyer.

This is another of the Pathé-Monogram series of Western stories, with cowboy star Johnny Mack Brown.

The plot concerns the difficulties that beset a U.S. marshal when he tries to discover why so many people in the town of Springfield are being murdered for no apparent reason.

His clues lead him on false trails and he has to do some quick shooting before he finally gets on the track of the gang responsible for the crimes.

Collette Lyons and Susanna Foster in 'FRISCO SAL (Universal) which G.F.D. is Trade showing on Wednesday

It is all good out-of-door excitement with a capable cast making the most of the plot.

Tuesday

Pathe Radio Music Hall

Own Private Theatre. 10.30 a.m.

Stars: Robb Wilton, Suzett Tarri, Carroll Gibbons, Victor Silvester, Dennis Noble, Stanelli, Kenway and Young, Harry Parry, Beryl Davies, Robinson Cleaver, Teddy Brown and Cyril Fletcher.

Twelve radio personalities appear in this new Pathé screen music-hall, with Jack Watson, well known as Hubert of "Navy Mixture," as Master of Ceremonies.

There is variety in this entertaining production in which Robb Wilton gives one of his sketches. Suzette Tarri is on the bill with witty monologue, and for the dance band fans, Victor Sylvester appears, and so does Harry Parry with swing to contrast with the slower tempo of Sylvester's orchestra.

Dennis Noble and Stanelli compete with violin and wisecracks, Robinson Cleaver, Beryl Davies, Teddy Brown, and a grand climax with Cyril Fletcher all help to make Pathé's Radio Music Hall a suitable picture for all classes

Penthouse Rhythm
(G.F.D.-Universal)

Private Theatre. 10.30 a.m.

Cast: Kirby Grant, Lois Collier, Eric Blore, Edward Morris, Minna Gombell, Maxie Rosenbloom, Edward S. Brophy, Judy Clark, Marion Martin. **Director:** Eddie Cline.

This farce is said to deliver enough laughs per minute to satisfy the most ardent comedy seeker.

The story has its main setting in a luxurious penthouse where Lois Collier, a secretary to a theatrical producer, attempts to stage a "front" for four of her talented and ambitious friends.

Universal's new leading man, six feet-one Kirby Grant, and Lois Collier make an attractive pair, while Eric Blore assumes a new characterisation in the picture, that of a newspaper reporter.

Wednesday

Frisco Sal
(G.F.D.-Universal)

Leicester Square Theatre. 10.30 a.m.

Cast: Susanna Foster, Turhan Bey, Alan Curtis, Andy Devine, Thomas Gomez, Collette Lyons, Samuel S. Hinds and Fuzzy Knight. **Director:** George Waggner.

In this colourful fast-moving film, set on San Francisco's Barbary Coast in the late 'nineties, Susanna Foster is seen as a New England choir singer who arrives in San Francisco to trace her long-lost brother. She gets a singing job in a music-hall owned by Turhan Bey, who is having trouble with a gang of toughs led by Alan Curtis.

The two become attracted to each other, but their romance is short-lived. Susanna is told that Bey murdered her brother, and it is only after she has walked out with him that she gets further news about her brother and subsequently finds him.

The scenes in this picture are said to be spectacular.

Producer George Waggner reproduced the Barbary Coast exactly as it was, building a large set under cover with acres of black tarpaulin enclosing it, and 275 arcs and sun lamps.

The musical numbers are outstanding, and Susanna's voice, described as "better than ever." Her songs are "Good Little, Bad Little Lady" and "Beloved."

Collette Lyons, former light opera star, provides light touches with "Percy" and "I Just Got In."

This is the third time in which Susanna Foster and Turhan Bey have been co-starred. G.F.D. release date: August 20.

Smoky Trails
(Premier)

Crown Theatre. 10.30 a.m.

Cast: Bob Steele, Jean Carmen, Murdock MacQuarrie.

As a great herd moves across the Western plains, Archer, the owner, encounters a rustlers' raid. Archer is killed by Mort, leader of the gang. Doreman Steve takes charge of the herd. Archer's son Bob starts on the trail of the assassin.

The herd is sold. Cookie, Bob's pal, follows him. Bob is ambushed and struck down from behind by Mort.

Bob is captured by outlaws and finds Mort with the gang, where Cookie is also a prisoner.

He and Cookie are saved by the arrival of the sheriff and his posse.

Feud of the Range
(Premier)

Crown Theatre. 10.30 a.m.

Cast: Bob Stelle, Gertrude Messinger, Richard Cramer.

In an attempt to drive out settlers of the Los Trachos Valley through which the railway proposes to run a line, Clyde Barton, representative of the railroad interest, conspires with Blake, a Western bad man, to cause a seeming range war

Continued on page 16

C.E.A. May Switch Election Policy

CLAIM OF E.T. RECOGNISED

THE reason for the adoption of Sunday opening as the main plank in the election policy of the C.E.A. were explained by W. R. Fuller at the meeting of the Leeds Branch. He admitted, however, the possibility of the G.C. reconsidering its decision, and perhaps favouring the attention being paid to the Entertainment Tax.

J. Jesson asked a question as to the authority of the Association in supporting Sunday opening. He asked this because he was under the impression that a resolution opposing it had been passed some years ago.

This inquiry was not prompted by his personal attitude, Mr. Jesson explained, although he did feel that if he opened he should show good films, not the junk that was often shown on Sundays. He thought there should be a plebiscite of the members of the Association.

Fuller Explains

W. R. Fuller, General Secretary of the Association, explained that the general policy was that if anybody wanted Sunday opening. The subject, in relation to the General Election, arose as it was one of the items of the memorandum he had prepared of matters which needed to be tackled. The Entertainments Tax was another subject, the treatment of which was bound up with the question of Parliamentary representation in which Dennis Walls was so keenly interested.

It was not, Mr. Fuller went on to say, so much a question of initiating a propaganda campaign in favour of Sunday opening as eliciting the views of the various candidates to know where they stood as regards the membership of the next House of Commons. After consideration, however, the committee decided to go, not for the Entertainment Tax as the main thing, but for Sunday opening.

Divergent Views

Branches were divided in their views as regards Sunday opening. It now seemed that Scotland was not interested and was never likely to press it, and Wales was very lukewarm. He felt that little would be done in respect of future legislation by focusing attention on this, and he intended asking the council at its next meeting to reconsider the matter.

The Entertainment Tax matter interested them all. Here they were prepared to do a lot of work, not necessarily for immediate results, but to prepare the ground for the time when it would become immediate and practical policy.

Harry Hopkins said he felt there was no advantage in going for universal Sunday opening. He was no advocate of Sunday opening, but he was not a dog in the manger. They had 4,000 members. The varying views of many were known. As suggested by Mr. Jesson there should be a plebiscite—with a definite "Yes" or "No" requested.

There should be no question of a snap vote at branch meetings.

Pinpricks

Mr. Greenwood said he feared there would be pinpicks even if they got universal Sunday opening, such as putting times after religious services, charity clauses, etc., on top of double pay for labour. That was no platform for M.P.s.

Mr. Clemenson said many places were open on emergency resolutions, and the matter would have to be discussed in the near future whether they wanted to or not.

The President (G. H. Scarborough) referred to the fight at Leicester against the charity clauses, and the fact that contributions there had been kept low. While a stage might come, he said, when it might be commercial suicide to remain closed on Sundays, he objected to a Sunday levy. It was little more than blackmail.

That was what they should go for. Sunday opening, it seemed to him, was here to stay, and there should be unanimity of effort to get rid of the charity contribution.

Sonja Henie in RKO-Radio's IT'S A PLEASURE, to be Trade shown on June 1

President and E.T.

Earlier, President Scarborough had referred to a newspaper comment suggesting that the Chancellor of the Exchequer should reduce the tax on beer, spirits and tobacco—no mention of entertainment. He made a comparison of the increases in relation to other industries. Beer taxes had gone up since 1939 to 102½ per cent. and the entertainment tax increase was 250 per cent. He thought, however, that the real approach was in respect of turnover. This was now 40.9 per cent. and the beer percentage on turnover was 44.8, not so much difference. There had been a fear even of increases, but it seemed that the position was more favourable. If, however, there was any move in an interim Budget towards tax relief, they must watch what others were doing, and also be in the field. They must gather all the knowledge necessary, and if there were any diminution of receipts it would give them a stronger case. That was not a pessimistic view because he was confident of the future. They were getting better pictures now, and with normal conditions restored, technical improvement would be accelerated. He felt they could look forward to continued good business, although not necessarily so good as they had known recently.

Enemy Productions

H. Masterman said that as the matter was being raised by a powerful section of the Industry, he wished to withdraw his resolution that films financed, produced or rented by enemy interests be banned for ten years.

The branch agreed to recommend that exhibitors in the York area screen slides asking for voluntary harvest helpers on behalf of the Volunteer Agricultural Corps.

C.E.A. PRESIDENT ON MONOPOLY REPORT

B. of T. President's Interview is Termed "Heaven-sent Boon"

AMONG the major points of discussion at last week's meeting of the Leeds Branch of the C.E.A. was the Joint Committee and the Monopoly Report, which were introduced by the national president (G. H. Scarborough), who with Fred Prior (vice-president), and W. R. Fuller, general secretary, were the guests of the local association. C. H. Whincup presided.

The President said for years they had struggled to meet the K.R.S., but—he said this merely as a matter of fact—they only decided to meet the exhibitors when it was convenient for them to do so. Since the Joint Conciliation Committee was formed the "S" List and bars had been dealt with. There had been advancement in the manner of adjudication on bars. A heaven-sent boon to the Association was the invitation of the President of the Board of Trade to a meeting at which the process was hammered out, and decisions agreed to by the circuit concerned.

A few days ago Mr. Dalton went through various items paragraph by paragraph. Some were regarded as impracticable and blotted out. Others were transferred to a working party, with a secretary supplied by the President of the Board of Trade, who gave him (Mr. Scarborough) the opportunity of mentioning the desire of the Association for the setting up of an Arbitration Board with statutory powers.

No Statutory Powers

The reply was that he was prepared to appoint an Arbitration Board, but it would not have statutory powers. These could not be incorporated until 1948. He felt, however, that such an arbitration board would result in the Trade settling many of the problems amongst themselves.

If they were not settled amongst themselves the Government would step in. The last thing they wanted was Government control. They could do all the initiating themselves, and when they came up against a stone wall the Government could then arbitrate.

Mr. Scarborough added that the J.C.C. decided that parties in dispute on bars should meet and endeavour to reach a solution, and if that failed they referred to the J.C.C. If there was further disagreement the suggestion was that the matter be referred to a committee with an independent chairman, preferably an accountant, with a knowledge of the business, and in whom they would have confidence should be appointed.

Exhibitors' Charter

Fred Prior pointed out that three main points in the monopoly report concerned exhibitors—the right of rejection and selection of films, the Arbitration Tribunal, and the right of independent exhibitors to combine their strength for any purpose in the same way as renters.

While against universal Sunday licences, he was of the opinion that the Association might consider whether they should take steps to see that certain instructions are given to licensing authorities on certain major points, so that these could not be varied.

There were outlying districts where decisions were delegated to petty sessions, and applications had often to be made to people with a very narrow outlook. Hence, eternal pinpricks.

Welcoming the General Secretary, the Chairman (C. H. Whincup) said Leeds might often be critical of many things, but he claimed they were often enlightened on many things and knew the importance of maintaining a proper balance. Mr. Fuller had a difficult task in maintaining that balance amongst 4,000 members, and they had learned to appreciate his qualities.

W. R. Fuller referred to the many sides of a virile body like the C.E.A. He said that criticism was welcomed. It might be discarded if, on consideration, it was not justified, but more frequently it was turned to account when it had point. He appreciated Leeds. He relished his long association with one of the most sincere men in the Industry, Charles Metcalfe, with Harry Hopkins, likewise honest and sincere, men who could keep a secretary going and who were extremely useful; Claude Whincup, who was making his mark and would earn more honours, and Teddy Kush, who recently completed 25 years' service as branch secretary, and always a great asset. He also paid a tribute to Horace Masterman, as delegate, who made an impression with his sane and constructive line on Trade problems.

Mr. Greenwood asked whether the admission of the Trade Press to General Council meetings may be considered, as he thought they did get the right atmosphere in the reports.

Mr. Fuller replied that the delegates could raise this. He would offer no objection. When the matter had been mentioned a few times only in his 20 years, it was felt that, as a major argument, a private meeting gave the delegates some measure of protection.

Charles Metcalfe expressed the hope that with better conditions more meetings with the officers of the branch would be held in the future.

Emergency Orders

When mention was made that emergency orders had been revoked which now meant that kinemas could remain open according to licensing hours, and not subject to orders of the Chief Constable, Mr. Shaverin doubted whether they would be interested in later hours in Leeds until the transport improved. Mr. Hopkins agreed.

Film Preservation

Mr. Prior expressed thanks to the branch for their hospitality extended to him, and also for nominating him as vice-president.

Referring to the success of the Notts and Derby branch Films Damage Committee and the fact that films coming from that branch were in a better condition than any emanating from other sources, he mentioned that Birmingham had followed suit. He commended the idea to Leeds, though he realised that, being a distributing centre, with close contact with the renters, Leeds might not be badly placed.

He would, however, be happy to attend any special meeting called for the purpose.

C.M.A.

In answer to Mr. Masterman's request for knowledge as to the progress of the Cinema Managers' Association, sponsored by the C.E.A., the President said the matter was in hand.

Mr. Fuller augmented this by saying that the registration of alteration in rules, which was the first step, and took two or three months to complete, was being done.

B

Pompey Hesitant on Junior Clubs

AWAITING REPORT OF FIRST EXPERIMENT

OPPOSITION was raised at a meeting of the Portsmouth City Council on May 15 to the opening of further boys' and girls' clubs at local kinemas before receipt of a report promised at the end of six months in connection with the clubs at the Plaza and Regent kinemas. The Watch Committee recommendation that permission be granted to two Odeon kinemas was defeated by 26 votes to 21.

Applications were received from the Odeon Theatres, Ltd., for permission to open the Ambassador, Cosham, and the Odeon, Southsea, for this purpose, but the Education Committee expressed the opinion that consideration of the matter should be deferred until they had had the report in question.

The Watch Committee, however, reported that they felt that the inauguration of these junior clubs, especially one at Cosham, would be for the benefit of children living in the respective areas.

They therefore recommended that permission be given for the Ambassador and Southsea Odeon to be opened at 9.30 a.m. on Saturdays; that the Chief Education Officer and the Chief Constable, or some other responsible officer nominated by him, be appointed members of the committee for each club; and that the management of the kinemas concerned be asked to use every endeavour to exhibit educational films in the programmes to be provided.

Doing Good Work

Ald. J. H. PRINCE, chairman of the Watch Committee, said that in dealing with the original applications, the committee thought it likely that further applications would be received, and they recommended that the same privilege be granted to the Plaza and Regent. Southsea Odeon as had been granted to the Plaza and Regent. The boys' and girls' clubs there were all that could be desired and were doing good work, looking after the recreational as well as the mental welfare of the children.

At Cosham there were thousands of children who under present conditions had to go all the way to North End, and he felt the same facilities should be given in that part of the city as were enjoyed elsewhere. Moreover, if they give a privilege to one kinema they must give it to all.

Police in Favour

Coun. N. HARRISON said he hoped nothing would be done to curtail these activities of the kinema, and he pointed out that Chief Constables all over the country were satisfied that the junior clubs were not only doing good educationally but were helping to cut down the number of street accidents.

Awaiting Report

Ald. W. J. LEWIS, chairman of the Education Committee, explained that his committee had no antipathy to the clubs being formed as an experiment, but he urged that the recommendation was a definite breach of an undertaking which had been given that the council should have a report at the end of six months and that the consideration of further applications should be deferred until that report was received.

Coun. J. P. D. LACEY added that there were certain doubts as to whether these clubs were clubs in the true sense of the word or simply making all children more kinema-minded. If the council were satisfied after receiving the report that the clubs were all that was claimed, then no doubt they would consider favourably the extension of the privilege.

Coun. W. G. EDWARDS said that the main purpose of the condition laid down was in order that the council might be guided by the Education Committee. The project might be a good one or a bad one, and the council should be fully assured as to the potentialities of the clubs by having the promised report before them.

Mrs. S. A. C. Sharpe introduced the health aspect, and suggested that a morning in the fresh air would be more beneficial than being shut up in the kinemas.

Coun. J. A. GRIFFITHS emphasised that the Education Committee did not condemn the clubs, but wanted to be satisfied through the promised report that the first two clubs sanctioned were operating satisfactorily.

The recommendation was defeated by 26 votes to 21.

Gordon Harker, Betty Balfour and Jill Evans in 29 ACACIA AVENUE (Columbia—Sidney Box)

Horror of Buchenwald

The Charlton, Keynsham, was crowded on Sunday afternoon to hear an address by Mrs. Mavis Tate, M.P. for the Frome Division, who was the only woman member of the delegation of M.P.s who visited the German concentration camps.

She told the meeting they had seen no picture and would see no film that would give them the smallest idea of the horror of the camps.

NEWSPAPER AND FILM CONTEST

Bristol Court Case

A film competition run during Bristol's Royal and Merchant Navies week formed the subject of summonses at Bristol on May 15 against Llewellyn Webster, of Blagdon, and the Bristol United Press, Ltd.

Mr. Webster, hon. organiser of the competition, was fined £5 for contravening the Betting Act, and the Bristol United Press, proprietors of the *Bristol Evening Post*, were fined £5 for aiding and abetting.

A. C. Caffin, prosecuting, said that readers of the paper were invited to "forecast a past event," the order of merit in which an expert had placed ten films. Each entry had to be accompanied by 6d. and prizes of £50 to £25 were offered for the lists most nearly coinciding with that of the expert.

Cyril Williams, defending, said that the chance of someone, not an expert, winning the contest was less than one in three million. It was not a lottery, skill was definitely required.

B.F.I. to Help with Film Education

With the co-operation of the L.C.C. and the Ministry of Education F. E. Farley has been loaned to the British Film Institute to act as one of its Travelling Representatives in order to develop the use of visual methods in education. His principal activities will be concerned with the training Colleges and the formation of teachers' Educational film groups.

The Governors of the Institute have recently appointed Dr. Roger Manvell, the author of the Penguin book, "Film," to assist them in developing film appreciation in adolescent and adult audiences and to make suggestions for the improvement of the lending section of the National Film Library.

PRAISE FOR THE KINEMA WAR EFFORT

RITSON BENNELL AT EDINBURGH

RITSON BENNELL, G.-B. Divisional Superintendent in Scotland, referred to the part played by the Trade in the war effort at a luncheon following a private pre-view of "A Song to Remember" (Columbia) in the New Picture House, Edinburgh, on Tuesday of last week.

The Trade, he said, had had its difficulties in these last five years, but it had, perhaps, not been entirely without influence in backing up the Government, and helping the country through difficult times. He did not like the ugly word escapism so often and so loudly applied to the kinema; he preferred to call it relaxation from which people went back to their toil refreshed and invigorated.

The kinema had also done a good deal in helping to an understanding of some of their problems, in understanding the difficulties of the war and the colossal nature of the Allied effort; in understanding, too, the mentality of their enemies by the horror films of the concentration camps, and in understanding the mentality of their Allies, the Americans and the Russians.

Better Pictures

Last time he spoke at an Edinburgh luncheon he had said something about the high quality of the films being produced in this country, and after seeing "A Song to Remember" he was glad to have the opportunity of saying that the Americans could produce good pictures, too. He thought it was a magnificent picture in every way. Considering the shortage of everything he thought the generally improved quality of the films produced during the war was a happy augury for the future.

A number of Polish officers and men were present at the pre-view, and one of them, Lieut.-Colonel Ormapnwski, a staff officer of the Polish Army, was the chief guest at the luncheon. Trade people present included J. S. Dunbar, A. W. Hall, James Auld, and J. T. M'Dougall, of G.-B.; and George Foster, of Columbia Pictures.

NEW FILMS FOR ENSA OVERSEAS

Latest films sent overseas to E.N.S.A.'s static and mobile kinemas include: "The Suspect," "Three's a Family," "The Very Thought of You," "Strawberry Roan," "The Woman in the Window," "Music for Millions," "Guest in the House," "See My Lawyer," "For You Alone," "Practically Yours," "A Song to Remember," "Marriage is a Private Affair," "Since You Went Away," "Frenchman's Creek," "Bowery to Broadway."

By popular request, the following have been reissued: "The Old Dark House," "Rocket Ship," "Goodbye Mr. Chips," "Rebecca," "It Happened One Night," "Mutiny on the Bounty."

Anna Neagle, star of "I Lived in Grosvenor Square" (A.B.P.C.), will shortly leave England on an E.N.S.A. tour of North-West Europe.

G.F.D. Presents "Penthouse Rhythm"

STOCKTON EXHIBITORS ASKED TO PAY FOR MUNICIPAL THEATRE INSPECTION

Northern C.E.A. Registers Strong Protest

RESENTMENT was expressed by members of the Northern Branch at a suggestion that they should pay a surveyor selected by the licensing justices of Stockton-on-Tees to inspect their theatres. The matter was remitted to headquarters. Opposition was expressed to any form of Government control in the film Industry.

Kirby Grant and Judy Clark in the Universal production PENTHOUSE RHYTHM, which G.F.D. will Trade show on May 29

The proposal to pay the surveyor came before the meeting in the form of a letter which Stockton solicitors had addressed to Fred Ewing.

In effect, it intimated that the justices proposed to appoint a consulting surveyor to inspect all the kinemas in the town, and to recommend desirable alterations and improvements.

Thereafter the Bench would require the proprietors to have the work done. In the meantime, they proposed to apportion the consulting surveyor's fees and charges among the proprietors. The solicitors invited Mr. Ewing to signify agreement.

Mr. Ewing had replied that, following approved procedure, he would pass the proposal to the secretary of the Northern Branch for submission to the members. The members were indisposed to agree to anything of the kind.

"This is a new one," said the chairman (E. R. EADIE). "We have not previously been required to pay for the privilege of being ordered to do a lot of expensive alterations."

F. W. MORRISON moved at once that the letter be forwarded to the General Secretary. "Our members are ratepayers in Stockton," he said, "and are entitled to all the services of the municipality. If the local justices are not satisfied with the local authority's surveyor, they must not expect us to repair the deficiency."

"If they are exceeding their powers," said somebody from the floor, "we can leave it to 'W. R. F.' to put 'em in their place."

It was agreed to forward the correspondence to headquarters.

No More Dictation

The SECRETARY read a letter from the General Secretary (W. R. Fuller), intimating that the powers were ended of Chief Constables to dictate opening hours of kinemas and, therefore, that exhibitors might now revert to normal hours.

The Hon. WILLIAM WESTWOOD inquired succinctly: "But who wishes to do so in the current conditions of transport?"

Nobody appeared to be anxious for reversion to the old hours at this juncture, but the members were pleased at the evidence of returning liberty.

B. of T. Control Opposed

Submission of a report on the Monopoly issue, moved by F. W. MORRISON, suggested that the central committee was definitely opposed to any form that would place the Board of Trade in a position to govern their business.

It was vital, he thought, to resist any proposed legislation that would empower the Department to decide disputes which might arise between the exhibitors and the Trade unions.

E. J. HINGE was invited to anticipate the decisions of the Monopoly Report Committee; but he declined to speculate on possibilities.

Nor would he reply to TOM SCOTT'S pointed query: **"Does Mr. Hinge think that the Monopoly Report will have the same fate as the Moyne Report?"**

V-Memorial

On the proposal of the CHAIRMAN, the meeting appointed a small committee to consider the placing in the room a Victory memorial panel on which the names of past-chairmen of the Northern branch would be engraved.

A vote of sympathy was adopted with J. Coverdale Bell, of the "Brighton," Newcastle, who is recovering in bed from injuries suffered when he was knocked down recently by a cyclist.

Obituary

Members stood in silence for a few seconds in token of respect for Ald. John Grantham, proprietor of the Prince of Wales Kinema, Leamington, who died last week, and for P. R. J. Marshall, formerly manager of the Plaza, Birtley, and a major of A.A. gunners, who died on May 1.

G.-B. Opens Five More Kine Clubs

KINEMA children's clubs are expanding all over the country—and in every case local authorities and responsible national leaders are giving these clubs their support. Typical of the comments are that these clubs are a social service and an incentive to good citizenship.

In the last few weeks Gaumont-British Junior Clubs have been inaugurated at Redditch, Southsea, Gateshead, Bellshill and Leigh, Lancs.

Gateshead club opened on Princess Elizabeth's birthday and, through manager H. O. Rogers, the members sent a telegram of good wishes to which the Princess replied.

The club was opened by the Mayor (Ald. T. Ryan), who addressed the boys and girls on social service. A cheque was presented on behalf of the members to Mr. Aitchison and Nurse Crudass, of Gateshead Hospital, and Mr. Rogers was made a honorary governor of the hospital.

Uncle Bert

Manager A. Giles, of Redditch, Uncle Bert to his club, opened with membership of nearly 900, which was addressed by the Chairman of the Redditch Urban District Council, J. H. Taylor, J.P., and G. E. Whitmore, J.P., who told the boys and girls that the club would help them to grow up into good and useful citizens.

The Lord Mayor and Lady Mayoress of Southsea (Ald. and Mrs. A. E. Allaway) opened the club at the Plaza, which has for its club leader Manager W. T. Moffat. The Lord Mayor was accompanied by the Chief Constable (A. C. West) and W. M. Durham, J.P.

FILM MUTILATION DISCUSSED BY NORTHERN BRANCH

THE increasing proportion of unrunnable copies received by exhibitors formed the subject of discussion at last week's meeting of the Northern branch of the C.E.A. It was eventually decided to remit the matter to the Film Mutilation Committee with a view to finding a remedy.

WILLIAM CARR raised the vexed matter of film mutilation. He did not mince words. "The copies supplied by the renters to outlying and smaller houses are in a deplorable condition," he said.

"Some have been so hacked and patched that the dialogue is almost impossible to follow. Yesterday, my operator was engaged steadily from 10 a.m. to 4 p.m. in making a film 'runnable.' That is not an isolated case. No notice appears to be taken of the standard film report. And it seems to me time that a strong letter of protest was addressed by the branch to the renters."

Breach of Contract

TOM SCOTT agreed. He said that, recently, two reels of one film supplied to him simply could not be run.

"Our contracts call for copies in good condition," he said. "The copies supplied are a breach of contract. I feel that we should take action against the renters."

Mr. SCOTT added that, in his opinion, the renters should set a fair economic life for each copy and withdraw it immediately the specified number of runs was reached.

Bad Copies or None

Mr. HINGE counselled caution. He pointed out that there was nothing new in the notion of setting a maximum number of runs for each copy. But, with the current shortage of film stock any attempt to enforce it now would be likely to injure the small exhibitor even more seriously than the showing of a bad copy. If the film was withdrawn as worn out before it came round to him, he might get no film whatever.

"We have," he said, "a joint committee with the renters which has done good work. Let us avoid acrimony. The position is difficult; but it should get easier soon."

A Trade Problem

"Some of the European manufacturers of film-base should be getting back into production; more, I hope, will be available in America soon; there should be a big drop in the amount consumed by Government Departments. Let us be wary of laying all the blame on the renters. They are just as worried about this problem as we are."

TOM MASSICKS supported Mr. Hinge. "All renters are not the same," he said. "I know that copies are bad. But the renters are not wholly to blame. I had an instance recently of two reels ruined through being crushed into the cases. The renters provided substitutes immediately they were notified."

No Fault of Renters

R. GILBERTSON said that his experience, too, was that all the blame could not be laid at the renters' door. Within the past month a film had been supplied to him in which two reels were unusable. He asked for a substitute, got it, and discovered that two different reels were damaged. A third copy was supplied. It also had damaged reels. Out of the three copies they managed to make up one runnable film.

"One of those copies," he said, "was only three weeks old! No renter on earth could base the economy of his business on a working life of three weeks per copy."

FRED JORDAN suggested that, if the members were just beginning to encounter serious trouble with mutilated films they were very lucky. He had been suffering it for months.

Without professing any faith in the efficacy of the Film Mutilation Committee, he supported the motion that a special meeting be called to consider this problem anew, in the hope that the branch would be moved to take some drastic action.

It was decided to call an early meeting of the Film Mutilation Committee, and to try again to find a remedy for the intolerable nuisance of "unrunnable" films.

A PAGE OF LETTERS:—

TRAINEE MANAGERS: IS THE FILM BUSINESS ALREADY OVERCROWDED?

In a recent issue of the KINE., *E. Love, of the County Cinema, Hertford, stated that management was an overcrowded profession. He was following up a previous statement that a single advertisement for a manager, advertised in this paper, produced* 115 *applicants.*

He called for drastic curtailing of the new training systems on the grounds that the whole business was already filled with redundant men.

His letter produced dozens of comments from managers all over the country. To-day, the KINE. *prints a further selection of their views. In two cases they are necessarily anonymous for professional reasons.*

THE subject of trainee managers, introduced by Mr. Love, is one of vital importance to all managers.

The instant a trainee is placed at a theatre that word trainee is erased from his mind, and in a few weeks he can do the manager's job "on his ears," utterly regardless of the fact that the manager has been managing (or trying to) for ten or twenty years.

Taking the trainees on the whole (and I've had a few), I find them impudent, liberty-takers, who often upset your staff wholesale. When you try to rectify it you find that you can only go so far because these trainees have had "instructions," and periodically *they* report on the manager's actions to the powers that be. To all outward appearances, the latter do not relish these reports—but listen nevertheless. So what?

Wrong Atmosphere

The manager soon finds that neither he nor any other mortal can survive in such an atmosphere of constant distrust and suspicion. He cannot manage because he is not allowed to. He has to work to instructions coming in by every post. He has to please everyone, including his trainee—or else. . . .

Very many managers have now reached the end of their tether utterly exhausted, and apply for the "lonely spot" as mentioned by Mr. Love, in order to flee from this endless strain.

The Industry is sorely in need of a court of inquiry to stop the loss of tried and trusted managers and a round table conference would be welcomed.

Helping Trainees

Cannot head office officials realise that these recent attempts to form a managers' union are due to many things that they themselves can remedy? Engage these trainees on a three months' trial with managers of long standing who have 100 per cent. records (not with managers who have come into the business from jobs "gone west" through the war) and invite periodic reports on the trainee. Failing this, let them finance Dennis Wall's institute and let him and a few others make 'em or break 'em. What the manager says must be final.

The profession is overcrowded through the introduction of so very many incompetent trainees.

Lancs. *ANON.*

Cheshire C. C. Valuation Commitee has decided to take no action in regard to a revision of the assessments of the Palace, Savoy and Pyramid at Sale in consequence of S. O., but is to obtain a further report with reference to the Warwick kinema, Sale.

Army Officer Gives His Views

I HAVE read with great interest and considerable trepidation E. Love's letter on "Surplus of Managers," in the KINE recently. Perhaps the observations of a serving officer may add some point to his remarks.

I myself have been in the Army since September, 1939, and have no job to which I may return. I consider my pre-war qualifications pretty reasonable (I was the "Optimistic" writer of an advertisement in the same copy of the KINE) but see myself faced with having to accept a position which may not be permanent or at a lower salary than will support myself and my family. In addition, any appointment may well be in an area which will mean giving up a home which had to be bought, thus using up all my savings, owing to current housing difficulties after losing my previously rented home by bombing.

To sum up, there will be many of us who after risking our all at a time when most kinemas have been playing to unprecedented business, will, despite previous experience, be faced on return to "Civvy Street" with a strong chance of being unable adequately to support our families in the longed-for peace.

J. A. N. REID,
Capt., R.A.
Barnes, London, S.W.13.

The Western Picture House, Partick, which has been in the MacDougall family for many years, has been acquired by a well-known Glasgow exhibitor.

Well-merited promotion has come to Walter Hinks, one of our specialist showmen of Scotland.

Green's Playhouse, Glasgow, gave a special Sunday show on May 6 for the Leatherhead College (Queen Elizabeth Training College for the Disabled), which is covering the retraining of civilian injured.

'FRISCO SAL

Susanna Foster and Turhan Bey in Universal's FRISCO SAL, a future G.F.D. offering

"THEY COULDN'T ALL BE OUT OF WORK"

ONE of our correspondents has invited comment on the subject of surplus managers, but we are not told whether the 115 applicants for the lonely post were actually *out of work*.

I suspect a large number were those curious types who want to get away from their environment, their supervisor or their employer. Perhaps many were that queer group whom nobody likes—they are either excessively servile or unbearably bumptious. Then there is the group soured because nobody thinks they are as good as they say they are, and those who want "a change" (not promotion).

He Won't Believe It

I refuse to believe that there were 50 per cent. of that list out of work and genuinely worth the right sort of job. This, I admit, is a sweeping comment, and it is far from my desire as a member of this profession to generalise or cry down good men, but if only all employers, say, through the C.E.A., could refer to a national file or a register dealing with the history of each manager, and his past positions, I feel sure both employer and manager would benefit. The truly capable, unboastful, reputable manager would come into his own.

We must give the boys who come back the first chance, and the many deadheads who have crept in as house managers and assistants must get out—and a good thing for the kinema Trade, too. As for trainees, anyone who has tried this scheme knows that unless a man is born to the game, or has the flair, it is and has been waste of time and money, and trainees should also go back to their own sphere in life.

SUPERVISOR.

20 Years' Experience says:-

"Love is Right"

E. LOVE'S letter about surplus managers was entirely right. I emphatically agree with him in every word he says about an overcrowded profession, as far as managers are concerned.

In regard to an advert for a manager, and getting 115 replies, I can quite imagine this, as being disengaged since February last I have answered over 50 adverts but without success. Yet the Ministry of Labour gives its support to the A.B.C. Training School.

I myself have had 20 years in the business, and though now only 36 have been forced to start in a new line of business by opening a shop, and my lifetime in the kinema trade now counts as nothing and just wasted years.

DON McLEOD.

36, Promenade,
Portobello,
Edinburgh.

BILL RANDALL

I HAVE to-day read the sad news of our great personal friend, "The Showman," Bill Randall. He has always been a fine chap where we showmen were concerned and we shall all miss his kindly advice.

I wish his successor every good wish in taking over such a good man's place, and as a showman myself I hope to continue to carry on the good work Bill Randall encouraged us all to do.

I myself, as a member of the Lancashire Old Boys' Club, am no youngster in this great business of ours, and once again add my condolence to you and your staff in a great loss.

BERT GORDON SMITH.

The Empire, Alperton.
Derbyshire.

eet the
New, Irresistible
Betty Hutton . . .
Born to the role of
the famous showgirl
Texas Guinan.

RAMOUNT'S GLITTERIN

Paramount PRESENTS

BETTY HUTTON

in

Ince Be

with BARRY C

FITZGERALD • RU

MARY THE

PHILIPS • MAXELLOS

Directed by GEORGE MARSHALL

BETTY HUTTON

... establishes herself as

... excels herself in SLA

... runs the gamut of E

A GREAT

TECHNICOLOR CAVALCADE!

RTURO de CORDOVA

diary de

IN TECHNICOLOR

S ALBERT

ES • DEKKER

CE MIKHAIL

CO • RASUMNY

AMOUNT PICTURE

MATIC ACTRESS!

CK COMEDY!

ON and emerges

FORMER!!

Scenes *from* **PARAMOUNT'S** LAVISH TECHNICOLOR PRODUCTION

"INCENDIARY BLONDE"

Co-starring Betty Hutton · Arturo de Cordova with Barry Fitzgerald, Charles Ruggles Albert Dekker, Mary Philips, The Maxellos, Maurice Rocco, Mikhail Rasumny

***Directed by* George Marshall.**

TENT LICENCE: BRANCH LODGES COMPLAINT

THE Northern Ireland branch of the C.E.A. has decided to place its complaints against Belfast Police Committee before the appropriate Northern Ireland Government departments, and in addition to send a deputation to the full meeting of the Corporation. Louis Hyman presided.

The matter arose from a report of the secretary, who stated that he had again protested to the Belfast Corporation against the granting of a licence for variety shows in a marquee in the city centre, but the only reply he had received was that the Police Committee had noted the protest.

T. H. Macdermott said that they should not tolerate such treatment and should fight the matter. He suggested they not merely send a full deputation to the Corporation but also place the facts before the Ministry of Home Affairs and the Ministry of Public Health. This was agreed to.

The following were asked to comprise the deputation: Messrs. L. Hyman, E. Bryans, T. H. Macdermott, G. Lodge, J. D. Russell and Stanley Bass.

C.T.B.F. Discussions

It was agreed to invite R. C. Bromhead and R. C. A. Viveash to be the guests of the Branch meeting on June 19 to discuss the C.T.B.F. in Northern Ireland.

'NO COMPULSORY FILMS,' SAYS MINISTER

In the House of Commons, on Thursday, Sir Jocelyn Lucan asked the Minister of Education if he would arrange for films showing the part taken by the Dominions in this war to be exhibited in all schools where local authorities refused permission to school children to take part in Empire Day celebration?

R. A. Butler said he felt sure that the local education authorities, with whom responsibility in this matter rests, were alive to the importance of the exhibition of films of an educational character. It was not part of his functions to give directions of the type of suggested in the question.

Another Classic Opened

Capitol and Provincial News Theatres, which controls a group of "Classic" kinemas and news theatres, has acquired the News Cinema, Eastbourne, which has been renamed Classic. The kinema, originally a riding school, was closed during most of the war years.

The company opened it last week and intends to pursue a policy of screening repertory pictures. R. Horobin is manager, coming to Eastbourne from the Victoria, Portsmouth. He has been in the trade for a number of years.

Aubrey Mather and Basil Rathbone in HOUSE OF FEAR current Universal picture.

Sanger Defends Movietone in "Political" Controversy

GERALD SANGER, director and editor of British Movietone News, has replied to the leading article in the "Kine." last week, when comment was made on the recent newsreel release in which controversial opinions were introduced.

At the same time, Sanger criticises S. S. Silverman's original question in the House of Commons.

Says Sanger:—

Your leading article of May 17 takes as its context the attempt of Mr. Silverman, M.P., to raise as a matter of privilege in the House of Commons the editing of the Belsen and Buchenwald film by British Movietone News. This company had refrained from burdening the columns of the Press with references to this curious outburst, since to anybody who saw the film the accusations of Mr. Silverman were obviously groundless, while comment could be of little information to those who had not seen it.

As, however, you have dealt with the matter so prominently, it is only fair to make the following points:—

(1) The interview with Lord Vansittart was a separate subject from the atrocities film, and was clearly so marked under its own title;

(2) Following the shots of the Parliamentary delegation and preceding the few remarks by Mrs. Clare Luce was the statement that she "also" went to Buchenwald, so that it might be clear beyond any shadow of doubt that an American Congresswoman was not included in the British Parliamentary delegation;

(3) The over-all commentary by Leslie Mitchell certainly expressed a viewpoint, but it was the viewpoint of horror held by all except a microscopic section of the British people.

Mr. Silverman seemed to imply that over a picture of the Parliamentary delegation no voice should express any sentiment unless it was that of the known opinions of the Parliamentary Delegation. Fortunately, the Speaker realised that Parliamentary Privilege could not be pressed so far.

On the general question of newsreels giving views, I have always held that it was a case of commonsense practice. The newsreels are not going to express opinions which would outrage either the public or their own customers, the exhibitors.

But where the sentiments of the country are manifestly unanimous, as in the case of the horror camps, the newsreels are entitled to give an interpretation of their picture in the same terms as the Press and other organs of national opinion.

GERALD SANGER, Editor,
British Movietone News,
W.1.

SCOTTISH M. of I. SHOW ATTENDANCES

Figures just issued show that there have been over four million attendances at M. of I. Sunday night meetings north of the Tweed. Even the fact that these have been attractive from the film angle does not alter the other fact that the sugar coating of films has often hidden a solid body of pill.

The public has appreciated both the subject matter of the official talks and the films.

As these shows have been mainly held in commercial kinemas it marks an important part these have played in the war effort, as centralised points of publicity and information.

U.S. Trade Picks its Team for Germany

"Kine." Cable from "Motion Picture Daily," New York

THE United States has completed its line-up of selected superimposed films together with personnel for Germany, headed by William Wilder, of Paramount; Fred Schwartz, New York exhibitor; John Hans le Febre, formerly M-G-M. in Germany. A weekly American special newsreel is planned with other films picked to give American and Allied viewpoint to the Germans.

The industry expects films to be included in the new reduced tariff now before Congress, resulting in the betterment of the U.S. position in the film markets abroad by reciprocity. Cut would be 50 per cent.

Loew-M-G-M net for the six months ended March 15 is $6,700,000, against $7,400,000 same period last year.

Henry Victor, former London actor, dies in Hollywood.

Theatres paid half a billion dollars in taxes during the past three years; big eight distributors paid nearly quarter billion in the past four years.

Warners is negotiating a $17,000,000 loan to repay bank obligations.

The Allies have abolished all Mussolini restrictive film laws in Italy.

The continuing lack of manpower and materials will prevent any new theatre building for some time.

U.A. is resigning from Hays Office as of September because most of its independent producer affiliates are members of Independent Producers' Society.

20th-Fox stockholders re-elect Spyros P. Skouras and all other officers.

Paramount are making sixteen feature pictures in 1945 at a cost of $25,000,000 exclusive of twelve from outside producers, says Henry Ginsberg.

The Government drops ban on manufacture of cooling equipment, cameras, photographic supplies, booth equipment, but materials are still short. thus preventing immediate supply of large quantities.

O. J. Silverthorne, Ontario theatre director, in his annual report, says that the most important development in the last year has been the rise of British films to a prominent place on Canadian screens.

Merryl Lewis, formerly of London and New York, has been appointed Canadian Assistant Public Relations for Warners.

D

The Colonial Film Unit Will Continue

M. of I. ASSURANCE

THE use of the film as a medium of presentation overseas of the British way of life was strongly urged during a recent debate in the House of Commons on publicity in foreign countries.

A. Creech Jones pointed out that there was a M. of I. film unit in use with the Colonial publicity services. In order to bring a knowledge of British life to the native populations a very special technique had been built up in the making of films.

Efficient Unit

A unit of exceptional efficiency had been created, he said. Was that film unit to go out of business and the excellent work it was performing to cease? Was the technique it had evolved as a result of very close study of native audiences no longer to be followed?

"It is important," Mr. Creech Jones declared, "because of our responsibility to the Colonial peoples, and of their thirst to know something about Britain, that that work should go forward."

Will Carry On

Ernest Thurtle, the Parliamentary Secretary to the M. of I., in his reply, gave a categorical assurance that the excellent work of the films in the Colonies would be carried on. "That side of our activities," he said, "is not going out of business."

As far as the films for the Colonies were concerned—and he knew that the Colonial Office was very appreciative, as most people were, of the most excellent educative work these films were doing in our Colonial possessions—there was every likelihood that in some form or other that activity would be carried on.

CHURCH USE OF FILMS IN SCOTLAND

The Committee on the Use of Films in the Church will report to the General Assembly of the Church of Scotland, meeting in Edinburgh this week, that the production of new religious films has been brought almost to a standstill by the war. Moreover, the scarcity of projectors and accessories has proved a serious handicap.

It is largely due to the original and generous gift of five sound projectors to the Church of Scotland by J. Arthur Rank in 1940 that the situation is as good as it is to-day. Despite the scarcity of film subjects, the Scottish Religious Film Society has formed the nucleus of a library at Glasgow, and has prevailed upon the Ministry of Supply to release for its use a certain amount of film print.

"The modern world is undoubtedly film-minded," says another report, "and, like the wireless, the kinema may be an ally of the Church in reaching thousands with its message, both at home and abroad."

A MAN CALLED SULLIVAN stars Greg McClure, Linda Darnell, and Barbara Britton. It is a film from Bing Crosby Productions, and will be Trade shown on Wednesday next. (U.A.)

London Trade Show Diary

FILMS TO BE SHOWN UP TO MAY 30

Continued from page 6

between the two largest holders of acreage, Tom Gray and Harvey Allen.

The phoney war is carried on by bands of imported gangsters. After a pitched battle, Bob has the pleasure of running Barton out of the town.

Wednesday

A Man Called Sullivan *(United Artists)*

Studio One. 10.45 a.m.

Cast: Greg. McClure, Linda Darnell, Barbara Britton, Lee Sullivan, Otto Kruger, Wallace Ford. **Director:** Frank Tuttle.

This is the story of the great John L. Sullivan, the prizefighter, not the story of his triumphs in the ring, though some of these are seen in the picture, but the story of his life and loves.

Sullivan was a dynamic personality, his life was colourful and provides fascinating material for this picturisation of his life story.

Celebrated personalities from all walks of life—royalty, literature, sport, the ring—are characterised in the picture.

Famous locales in London, Paris and New York are reconstructed, as is the scene in the Palace when Sullivan met and boxed with the Prince of Wales, later King Edward VII.

The rôle of Sullivan is played by a newcomer, Greg. McClure, who was selected by producer Bing Crosby from hundreds of applicants.

Barbara Britton and Linda Darnell are cast as the two women in his life, his early sweetheart and the woman he married. Linda Darnell plays Anne Livingstone, a musical comedy actress of the period.

Murder, He Says *(Paramount)*

Private Theatre. 10.30 a.m.

Cast: Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather. **Director:** George Marshall.

"Murder, He says" is an adroit mixture of farcical comedy and mystery. The central characters are a family of feuding folk who are a law unto themselves, respecting only a gun—provided they are holding it.

A public opinion investigator meets this weird family when he seeks an associate who has disappeared following a trip to their house.

Hidden fortune plays a prominent part in the tale, and spring water that causes people to glow in the dark is responsible for most of the laughs—and a few of the deaths!

Fred MacMurray has, for him, an unusual rôle and handles it smoothly and skilfully. Two of Paramount's most-talented younger actresses have leading rôles, namely, Helen Walker and Jean Heather, who scored so heavily in "Going My Way" and "Double Indemnity."

That fine character actress, Marjorie Main, has another important part, and the remainder of the company acquit themselves with credit in this devil-may-care picture in which the accent is very definitely on entertainment of the laughter-cum-mystery calibre.

Without Love *(M-G-M)*

Private Theatre. 10.30 and 2.40.

Cast: Spencer Tracy, Katharine Hepburn, and Lucille Ball.

As sparkling as champagne and timely as the next minute, "Without Love" teams Academy Award winners Spencer Tracey and Katharine Hepburn. Added to this "box office" combination is popular Lucille Ball, and a supporting cast headed by Keenan Wynn, Carl Esmond, Felix Bressart, Patricia Morison, and Emily Massey. Dizzy, a woman-hating dog, adds his laugh-producing antics.

Tracy plays a sharp-witted female-hater, Pat Jamieson a young scientist. It is an unusual rôle.

Katharine Hepburn, who starred in the stage version of "Without Love" on Broadway, again has a portrayal reminiscent of her performance in "The Philadelphia Story." As Jamie, wealthy widow of Harry Rowan, a keen sportsman, Miss Hepburn is "humanised" in the inimitable Tracy manner.

As her first dramatic-comedy rôle with M-G-M, Lucille Ball plays Kitty Trimble, a flashy, quick-witted business woman.

EAGLE-LION IS TO RENT THE EALING PRODUCT

AN agreement has been signed by Eagle-Lion Distributors and Ealing Studios whereby the former undertake the distribution of all Ealing productions throughout the world.

The first film to be released is "Johnny Frenchman," starring Francoise Rosay, Tom Walls and Patricia Roc, produced by Michael Balcon and directed by Charles Frend from a screenplay by T. E. B. Clarke.

"Dead of Night" will follow, being now in the final stages of completion. Michael Redgrave, Basil Radford, Naunton Wayne, Googie Withers, Mervyn Johns, Roland Culver, Ralph Michael and Sally Ann Howes head the cast.

The film, which is in five episodes, was directed by Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer, form a screenplay by Angus MacPhail, based on original stories by H. G. Wells, E. F. Benson, John Baines and Angus MacPhail.

"RIGHT TO BAN CHILDREN"

L.D.O.S. on S.O. and Kinema Clubs

A statement that "local licensing authorities are within their rights in prohibiting the attendance of children a Sunday kinemas" was made by the Rev. W. H. Denbow, of the Lord's Day Observance Society, at the annual general meeting of the Eastbourne branch last week.

He quoted a verdict of Mr. Justice Atkinson last year, and added, "The matter has recently been brought to the notice of the Middlesex and Surrey County Councils, whose decisions are not yet known."

He added that as a result of the society's representations there were about 30 places where a ban had been imposed on the attendance of children at Sunday kinemas.

Another speaker referred to the starting of kinema clubs for boys and girls. He sometimes felt there was a big vested interest in the kinema, and that to form children's clubs was one way of ensuring that children liked the kinema and would spend their money there as they grew up.

G.F.D. Release Alterations

G.F.D. announces that the following films will be released on July 2 and not July 23 as previously stated: "The Suspect," a Universal murder drama, starring Charles Laughton and Ella Raines; "Ghost Catchers," a Universal production, starring Olsen and Johnson.

A civic pre-view "Wilson," arranged at the Odeon Weston-super-Mare, happened to fall on V-Day, and Ken Rowland, the manager put on as an additional item the "victory" film, which was much appreciated by his guests.

MOSS EMPIRES EARNS £42,131 PROFITS

THE preliminary financial statement of Moss Empires, Ltd., shows a further but only moderate fall in the profits for 1944, after making allowance for general expenses, directors' fees, depreciation and taxation.

The figure is £42,131 in comparison with £45,703 for 1943. The payment of a final dividend of 5 per cent. on the ordinary shares maintains the distribution for the year at 10 per cent.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/6	+ 1/-
Assoc. Brit. Pic. Corp. 5/- Ord.	20/9	— -/9
.. 6% Pref.	26/9	— -/9
.. 4½% Debs.	£106½	—
A.P.P.H. Ord.	28/9	— -/3
Brit. & Dom. Films (12/-)	22/-	— -/9
Brit. Lion 7½% Pref. 10/-	13/3	—
Capital Prov. News 5/- ..	4/10½	— -/1½
Cine. Television Dfd. (6d.)	11/-	+ -/3
Dufay-Chromex 5/- Ord.	3/7½	— -/4½
Gaumont British Ord. 10/-	19/9	— -/9
.. "A" Ord. (5/-) ..	10/-	— -/4½
.. 5½% 1st Pref. ..	23/-	— -/3
.. 4½% Debs.	£104	—
General Thr. Prefd. (6/8)	12/6	—
.. 6½% 1st Mort. Deb.	£104	—
Kinemas (5/-) Ord. ..	8/9	—
Madc. Tussaud 1/- Def. ..	3/6	—
.. £1 Prefd. Ord. ..	24/-	+ 1/-
Moss Empires £1 Ord. ..	41/3	— -/6
.. £1 Cum. Pref. ..	22/9	— -/9
Odeon 5/- Ord.	38/9	— -/10½
.. 6% Pref.	26/3	—
.. 5% Debs.	£104	—
P.C.T. 10% Cum. Pref. ..	35/6	—
.. 7½% "A" Pref. £1	30/3	—
.. 7½% "B" Pref. ..	30/6	— -/3
.. Const. 7% Pref. ..	27/3	+ -/3
Scophony (5/-)	5/9	+ -/3
Sound City (Films) 6% Pref.	15/7½	—
Stoll Th. Corp.	16/6	— -/6
Twentieth Cent. Ord. (5/-)	3/10½	— -/1½
.. 6% Pref. (10/-) ..	8/6	— -/3
Union Cinemas 1st Pref.	22/3	+ -/3
.. 2nd Pref.	21/9	+ -/3

£1 shares unless otherwise stated.

MORTGAGES AND CHARGES

Basic Films, Ltd., London, W.1.—Issue on April 3, 1945, of £100 debentures, part of a series already registered.

Catlin's (Uttoxeter), Ltd., Hounslow Cinema.—Debenture charged on Elite and Queen's kinemas, Uttoxeter, both dated March 31, 1945, to secure £20,000. Holder: F. P. Birch, Ashborne.

Coliseum (Derby), Ltd., London Road, Derby.—Mortgage debenture dated March 28, 1945, to Barclays Bank, Ltd.

A.O.C. Picture Corporation, Ltd., Regal, Kennington Road, S.E.11.—Deposit on March 31, 1945, of deeds of Savoy Cinema and 1, Grace Hill, Folkestone, to secure all moneys due or to become due from the company to Barclays Bank.

Buckfastleigh Picture House Co., Ltd.—Two debentures, both dated April 2, 1945, to secure £800 each. Holders: Wm. Pickles, Buckfastleigh, and Ernest Pickles, Buckfastleigh.

Princess Cinema (Kirkdale), Ltd., 1-3, Stanley Street, Liverpool, 1.—Satisfaction in full on January 11, 1945, of mortgage registered January 18, 1934, and of second mortgage registered April 14, 1936.

Parade Cinema (Skegness), Ltd., General Buildings, Bridlesmith Gate, Nottingham.—(a) Satisfaction in full on April 1945, of debenture dated May 2, 1938, and registered May 5, 1939; (b) charge dated December 18, 1934, and registered December 21, 1934, and (c), debenture dated December 18, 1934, and registered December 21, 1934.

The Duke of Norfolk, Bob Wolff, managing director of RKO-Radio, Lady Alexander and the Duchess of Norfolk at the opening of THE THREE CABALLEROS at the New Gallery

"Entertainment Tax is a Menace to Little Man"

—SAYS THE SUSSEX C.E.A. BRANCH

HUNDREDS of small kinemas throughout the country will be faced with the decision that they will not be able to pay their way unless there is some reduction in entertainment tax. This view was expressed at the Sussex C.E.A. meeting at Brighton on Wednesday by the chairman, Coun. Randolph E. Richards.

Many of these small kinemas, he said, had been able to carry on and do quite good business because they happened to have been in reception areas where money was more plentiful because of high wages and because there were large numbers of troops in these areas.

Less Business

Looking to the future, Coun. Richards said that with the war in Europe over and people able to spend money on holiday travel and other forms of amusement, the business of these small kinemas was likely to fall away considerably, and they would not be able to stand up against the present "terrific" entertainment tax.

"There must be some reduction if small kinemas are to be allowed to live."

Matinee Prices

The matter arose on the question of cheap matinée prices which in a previous branch agreement have been operating amongst smaller houses in some parts of Sussex, notably in Brighton, up to 3 p.m.

Independent exhibitors had met, and on their behalf S. C. Mapleden, vice-chairman of the branch, now reported that there was a unanimous feeling that any question of revision ought not to be considered until after the Budget of 1946.

Circuit Challenge

A full-length discussion developed in the course of which circuit representatives challenged the decision, and on the independents' behalf it was contended that the time was not opportune to make any alteration.

W. T. Bradshaw said that matinée prices helped these working-class people who could not pay the prices charged for the evening performances. "We are doing it with the intention of helping these people," he said, "not with the intention of taking business from any other kinema. I do not think the circuits were losing anything by the small number of people we have in our kinemas at reduced prices in the afternoon."

It also had to be taken into consideration that the independents had to take films on a much later run than the circuit houses, and Mr. Bradshaw maintained that the independent owners must be given freedom to run their business at a profit.

No further decision was taken.

L.D.O.S. MAKES USUAL ATTACK ON S.O.

Church Workers Alarmed

Sunday opening was attacked at a meeting of the Newcastle branch of the L.D.O.S. by the local secretary, the Rev. Alfred Thomas.

He said that Sunday kinemas had become the greatest menace to the religious training of young persons.

Where, as in Newcastle, permission had been "feebly granted" for the opening of kinemas on Sunday afternoons and evenings, church workers had become alarmed at the great falling-off in Sunday school attendances.

In many places Servicemen could not get into the kinemas on Sunday because of the children in the queues.

20th-Century Fox Shares

A special offering of 26,600 20th Century-Fox Film Corporation common shares was made on the New York Stock Exchange on Monday at $36⅜—about £9 3s. in English money—per share.

The offer was quickly taken up.

Tom O'Brien, secretary of the N.A.T.K.E., will be the guest speaker at Friday's meeting of the Liverpool branch of the Society of Cinematarians.

MADAME TUSSAUD BETTER ON STEADY BUYING

By the City Editor

IN common with the rest of industrials market values of kinema and television shares have for the most part declined.

Among the exceptions are African Theatres ordinary, which finished 1s. higher on the week at 71s. 6d.

Fresh speculative interest has been shown in Cine Television deferred, which at 11s. have recovered 3d.

Investment buying of Madame Tussaud preferred ordinary shares has also been in evidence; these have risen 1s. to 24s. Gains of 3d. are also shown in Moss Empires ordinary, P.C.T. Construction pref, Scophony and the 1st and 2nd preference shares of Union Cinemas.

Among shares which have lost ground are Odeon ordinary, 10½d. lower at 38s. 9d., losses of 9d. being shown in A.B.P.C. ordinary 20s. 9d., 6 per cent. pref., 26s. 9d., Gaumont British ord. 19s. 9d., and Moss Empires preference 22s. 9d.

Stoll Theatre Corporation have further receded 6d. to 16s. 6d., Dufay Chromex have fallen 4½d. to 3s. 7½d., and Gaumont British "A" ord. 4½d. to 10s. Several others are 3d. down on the week.

NEW APPOINTMENTS IN RKO-RADIO

Following his recent statement on RKO-Radio's expansion in the United Kingdom, Bob Wolff, managing director, has announced three changes in the company's sales force.

Harold Possener, London branch manager, has been promoted to circuit supervisor, and his position will be taken by Gordon Chester, Newcastle branch manager.

Jimmy Arnott, the company's Newcastle representative, has been appointed branch manager for this territory.

These changes, in accordance with RKO-Radio's policy of promotion from within, brings advancement to three popular and long-standing members of the company's sales organisation.

Harold Possener has been London branch manager for RKO-Radio since 1935. Prior to this he acted in a similar capacity for Universal in London, Leeds and Cardiff.

Gordon Chester has been branch manager in Newcastle for RKO-Radio since 1935, and previously represented Universal in both Newcastle and Ireland.

Jimmy Arnott has represented RKO-Radio in Newcastle for the past nine years and was previously associated with Twickenham Films and United Artists.

The new appointments become operative on Monday, June 4.

Savoy Estates (Bradford), Ltd., Victoria Service Station, Bradford Road, Keighley.—Satisfaction in full on January 8, 1945, of mortgage dated October 3, 1935, and registered October 12, 1935.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Alibi ... ... (Renown)—British.	76 min. (A)	James Mason, Margaret Lockwood, Hugh Sinclair.	... Uninspired mystery thriller set in pre-war Paris, with good acting. Reviewed in Kine., May 21, 1942.	A satisfactory attraction for the masses.
Affairs of Susan, The ... (Paramount)—American.	110 min. (A)	Joan Fontaine, George Brent, Dennis O'Keefe.	... Lavishly mounted star-decked romantic comedy recounting the salient events in the love life of a Broadway actress. Individual cameos, star's performance brilliant, staging artistic and dialogue snappy.	Capital star booking, particularly for good and high-class halls. Bit too smart for youngsters.
*I Live in Grosvenor Square (Pathe-Associated British)—British.	113 min. (U)	Anna Neagle, Rex Harrison, Dean Jagger.	... Friendly, witty, nicely-balanced and attractively mounted goodwill romantic comedy drama giving an American flight-sergeant's views of England. Story neat, characterisation very good and direction both artistic and showmanlike.	Excellent general booking. Great for the family.
Master Race, The ... (RKO-Radio)—American.	100 min. (A)	George Colouris, Stanley Ridges, Osa Massen.	... Hard-going anti-Junker romantic melodrama. Intentions good, but showmanship lacking.	Moderate title booking. Not suitable for youngsters.
Million Dollar Kid ... (Pathe)—American.	65 min. (U)	Leo Gorcey, Huntz Hall, Louise Currie.	... East Side Kids' romantic comedy melodrama. Story sketchy, but young stars in good form and dialogue crisp. Series values obvious.	Reliable second for the populars. Nothing to harm youngsters.
*No Parking ... ... (Renown)—British.	72 min. (A)	Gordon Harker, Leslie Perrins, Irene Ward.	... Excellent G-man comedy melodrama reissue full of laughs and thrills, with Gordon Harker at his best.	Good box-office for all types of houses.
Scared Stiff... ... ... (Paramount)—American.	64 min. (A)	Jack Haley, Ann Savage, Barton MacLane.	... Dizzy comedy crime melodrama with a conventional spooky house background. Cast and staging adequate, but story incoherent.	Moderate second. Nothing to harm youngsters.

* British picture. † In Colour.

REVIEWS FOR SHOWMEN

The Affairs of Susan

Paramount. American (A). Directed by William A. Seiter. Featuring Joan Fontaine, George Brent and Dennis O'Keefe. 9,898 *feet. Release not fixed.*

LAVISHLY mounted, star-decked romantic comedy, obviously built to express Joan Fontaine's glamorous personality and exceptional acting ability. It depicts the salient events in the crowded love life of a young woman with four strings, including an ex-husband, to her bow.

There are three separate stories within the main structure, but the same leading characters appear in each and preserve continuity. The star is brilliant in the name part, the direction is resourceful, the dialogue is smart and the musical accompaniment is neat. There are, nevertheless, times when the interest and humour flag a little. Although the film piles rather too much on one plate, its flavour, both piquant and original, has obvious feminine appeal. Its star values are attractive, too. Capital light booking, particularly for good and high-class halls.

Story.—Susan, an established stage star, becomes engaged to Richard, a staid aeronautical expert. Richard is all for a quick marriage, but while in Susan's flat he sees the portraits of three men, Roger, Mike and Bill. He questions Susan and learns that Roger, a theatrical producer, is her ex-husband, that Mike, a lumber king, all but married her, and that Bill, a highbrow writer, was a close runner-up. Rather than make the mistakes of his predecessors, Richard decides to throw a bachelor party and profit by their experiences. They tell their stories and the flashbacks trace Susan's development from shy country girl to glamorous sophisticate. Richard still wants to marry Susan, but in the end she remarries Roger, her first and only real love.

Acting.—Joan Fontaine appears as a shrinking country violet, a sophisticated, quick-witted stage star, and a bespectacled bluestocking, and shines as each. George Brent, John DeFore, Dennis O'Keefe and Walter Abel are Roger, Mike, Bill and Richard, and all hand in polished and vital performances.

Production.—The separate stories, securely held together by excellent stellar and supporting teamwork, furnish a colourful inventory of the heroine's virtues and peculiarities and, at the same time, amusingly discuss the difference between honour and truth. The individual vignettes vary in footage—the greater part of the running time is devoted to the heroine's stage career and first marriage—but, even if the spacing is a trifle uneven and some little time elapses before it begins to sparkle, the drift and point of the play are clear. Yet, in spite of its originality and cleverness, it still remains a sophisticated conversation and character piece. Its verbosity, not to mention the subtlety of its treatment and acting, makes it a somewhat ticklish proposition. Its appeal to the more cultured palate is, however, assured. But why worry, its intriguing title and big star values are sufficient to bridge practically all box-office gaps.

Points of Appeal.—Unusual, colourful and witty story, brilliant performance by Joan Fontaine, first-class support, snappy dialogue, elegant staging, strong feminine angle, good title and box-office stars.

I Live in Grosvenor Square

Pathé-Associated British. British (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Dean Jagger and Rex Harrison. 10,267 *feet. Release not fixed.*

FRIENDLY, witty and nicely balanced romantic comedy drama. It is an attractively mounted and sentimentally exciting film set in war time England, employing a slight, yet human and topical tale of rivalry between a Guards officer and a U.S. flight sergeant for a highborn W.A.A.F. to acquaint our American cousins with our seemingly eccentric, but, nevertheless, time-honoured and tested ways of life.

The many different points of view are presented with good taste and humour and admirable showmanship — Anna Neagle, Dean Jagger and Rex Harrison give flawless and vital performances and the detail is perfect. The clean and crisp exchanges are the warp and woof of delightful, snappy, emotionally stimulating and immensely patriotic—its propaganda is first class—screen fare. It will as surely ring the box-office bell in the States as here. Excellent general booking, and British at that.

Story.—John Patterson, a sergeant in the U.S. Air Force, is billeted in a house in Grosvenor Square, owned by the Duke of Exmoor. The Duke, who retains the ground floor and basement, is friendly towards John, but Mrs. Wilson, his housekeeper, who lost her husband in the last war and thinks the Yanks shout too much, is definitely hostile. John is invited to the Duke's Exmoor seat and meets Pat (Lady Patricia Fairfax), his host's granddaughter, and David Bruce, her fiancé. Pat is a corporal in the W.A.A.F.s and David is a major in the Guards. John finds the ways of both the English aristocracy and working classes a trifle strange at first, but he soon gets acclimatised and claims Pat's respect. He also wins over Mrs. Wilson, who voluntarily mends his socks.

David is a candidate in a local Parliamentary by-election, but after a hard struggle he is narrowly defeated. Just before the result is declared John proposes to Pat and is accepted. David takes it rather badly when Pat tells him of her love for John. John is not too happy either, and, rather than cause family friction, he silently steals away. David and Pat are temporarily reconciled, but it is soon obvious to David that he will never be

Continued on page 33

SOMETHING TO CROW ABOUT

E—19-32

The Right to Live—

The Right to Live—
A Picture to Remember!

Hitting a new high level in star and story values Monogram have taken a modern story and blended the elements of romance and drama into a production that is really outstanding.

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AM SPECIAL PRODUCTION

JEFFREY BERNERD

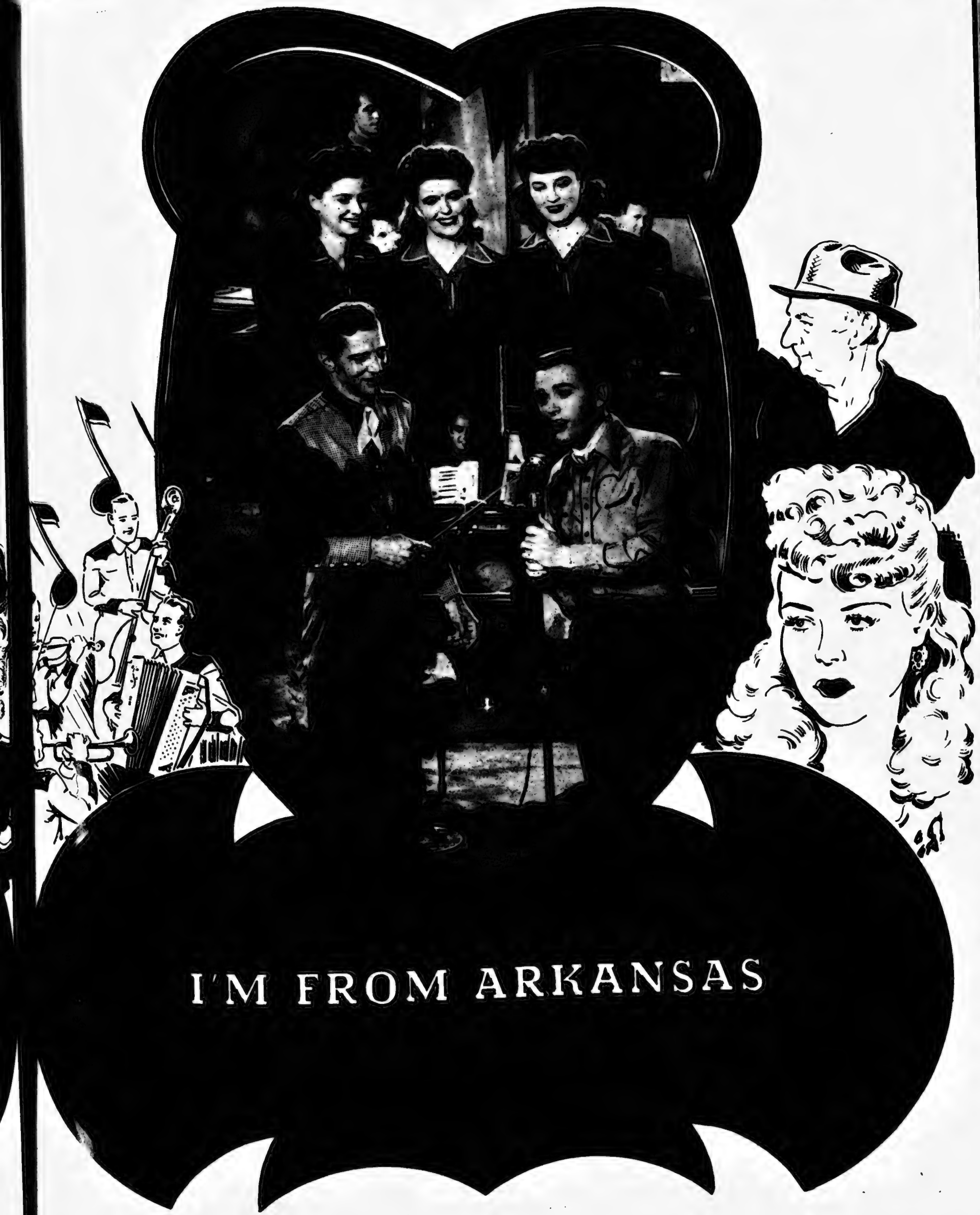
WILLIAM NIGH

ade Show:

AY 25th at 10.45 a.m.

A Picture to Remember!

MILLION DOLLAR KID



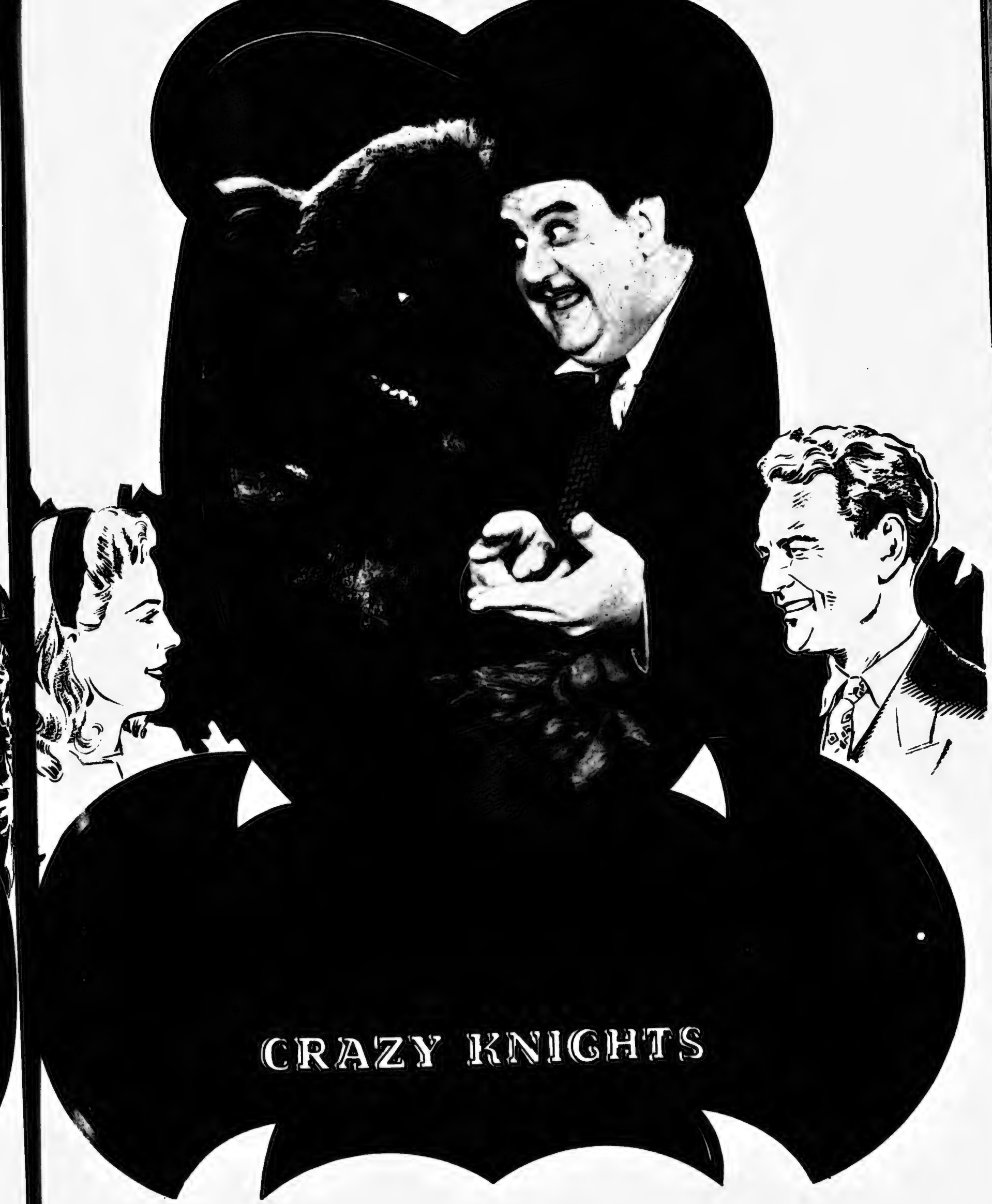
I'M FROM ARKANSAS

Jack London's Greatest Adventure Story

Here is a fine picture that radiates all the excitement, the fights and dramatic climax of Jack London's most thrilling story.

ALASKA

ADVENTURES OF KITTY O'DAY



CRAZY KNIGHTS

Humour and romance in a human story!

A refreshing, light-hearted comedy with a cast of names that guarantee first-class team work. The story is human and romantic—its humour witty and original—in fact this is a high budget P.R.C. "top-liner."

THE TOWN WENT WILD

ROBB WILTON
SUZETTE TARRI
CARROLL GIBBONS
VICTOR SYLVESTER
DENNIS NOBLE
STANELLI
KENWAY & YOUNG
HARRY PARRY
BERYL DAVIES
ROBINSON CLEAVER
TEDDY BROWN
CYRIL FLETCHER

PATHE RADIO MUSIC HALL

REVIEWS continued from page 18

ore than ... best in Pat's life. He then ...epts th... sition with good grace and ...ings Pat ... John together.
Shortly a... wards, John's 'plane develops ...gine tro... and he and his comrades ...liberatel... ash rather than risk the lives ...Exmoor ... agers. All are killed. Pat, now ...mmissio... has to record the list of ...sualties; John and his comrades are ...ried wi... full military honours in the ...illage ch... David consoles Pat as best he ...n and t... goes on a Commando raid.

Acting.—... ma Neagle contributes a natural, ...incere a... engaging performance as Pat, Rex ...arrison ... plies just the right touch of polish ...o the rô... of David, and Dean Jagger is a ...keable a... forthright John. Robert Morley ...nd Nancy Price also deserve mention as the ...Duke and Mrs. Wilson respectively. As for the ...ig suppo...ing cast, every member is hand ...icked.

Production.—The picture, refreshingly free ...rom unnecessary story entanglements, effec...ively cross-sections English town and country ...ife. There may be slight exaggerations here ...nd there, but what there are are subtly made ...o press home and explain our national foibles ...o the Yank and, *vice versa*, enable our guest ...o initiate us into the equally deep mysteries ...f American speech and behaviour. The dia...ogue is particularly good and much amusing ...play is made of the official Pink Book, pithily ...escribing the differences in American and ...English English, given to all American troops ...n their arrival in this country.

The romantic, or rather sentimental, angle, ...oo, is neatly handled—the climax is most ...ouching—while whoopee is admirably repre...ented by a visit to Rainbow Corner, where ...rene Manning, Warner musical star, per...orms, and the Savoy Grill, complete with ...Carroll Gibbons and his orchestra. A delight...ul shot of John's mother, played by Jane ...Darwell, receiving a letter from her boy in ...her picturesque American home, is authentic ...—it was actually taken in the States—and ...further emphasises the film's showmanship ...nd artistic integrity. All concerned have ...definitely done a grand job, one that will ...entertain all and, at the same time, strengthen ...the Anglo-American bond.

Points of Appeal.—Slight, but appealing, ...human and witty story, very good character ...drawing, smart dialogue, graceful propaganda, ...irresistible feminine angle, good title and box-...office stars.

The Master Race

RKO-Radio. American (A). Directed by Herbert J. Biberman. Featuring George Colouris, Stanley Ridges and Osa Massen. ...144 feet. Release not fixed.

HARD GOING "beware the Junkers will ...be... you yet" romantic melodrama set ...in a lib...ated Belgian village, describing how ...an Ame...ican major, head of a small Allied ...detachm...nt, and his British and Russian ...colleagu...s luckily obstruct a plot by German ...militari...s to pave the way for World War III.

Made nearly a year ago, it predicts the end ...of hosti...ties in Europe with a fair degree of ...accuracy, but otherwise its prognostications ...and wa...ings although topical are a little too ...clumsy ... make good propaganda, let alone a ...first-cl... box-office attraction. To add to its ...difficul...s, the newsreels have stolen most ...of its l...vy thunder. Moderate title booking.

Story.—Just before the game is up in Europe, Junker militarists meet and dedicate themsel...es to the task of sowing seeds of hatred and discord in countries occupied by the Allies. Their aim is to re-arm during a period of universal unrest and then make another bid for world domination. Colonel Von Beck, the leader of the militarist party, poses as a Belgian patriot and has himself despatched to a Nazi concentration camp at Kolar, a Belgian village.

When a United Nations detachment, commanded by Major Carson, an American, marches into Kolar, Von Beck is freed. He then compels Mrs. Varin, wife of a collaborationist, to pass him off as her patriotic brother-in-law, and proceeds to arouse local feeling against the Allied troops. Katry, a mill-owner with a grouse against all and sundry, readily dispenses Von Beck's poison. The unhappy and unhealthy domestic affairs of other villagers—one poor married woman has a child by a Nazi during her husband's absence—also aid Von Beck in his task. However, after adding sabotage and murder to his many crimes against humanity, Von Beck is unmasked. He is tried, found guilty and swiftly executed.

Acting.—George Colouris gives an impressive and effectively sinister performance as Von Beck, and Stanley Ridges is a genial and forthright Carson, but Osa Massen, as the unhappy mother, and Paul Guilfoyle, as the inhibited Katry, are seldom at ease in their miserable parts.

Production.—The melodrama leaves nothing out in its determination to warn the world of the dangers of a repetition of Nazi, or rather Junker, aggression, but it neglects to sugar its bitter pill. There is no light relief whatsoever and very few thrills until the last of its ten sombre and formidable reels is reached. It also finds itself in close competition with the newsreel. Paradoxically enough, its topicality is its major box-office snag in view of the recent presentation of Belsen camp pictures. And where are its feminine appeal and star values? Commercially, a very ticklish proposition.

Points of Appeal.—Sincerity and title.

Million Dollar Kid

Pathé. American (U). Directed by Wallace Fox. Featuring Leo Gorcey, Huntz Hall and Louise Currie. 5,828 feet. Release not fixed.

ROBUST East Side Kids comedy melodrama telling how a bunch of big-hearted Little Tough Guys straighten out the tangled domestic affairs of a friendly millionaire. The tale is hardly subtle—there are, in fact, moments when its sentiment is laid on with a trowel—but the kids are in good form and the vernacular they employ is crisp. The film's exuberant horseplay and verbal roughstuff will see it through in popular and industrial halls. Reliable series second for the masses.

Story.—John Cortland, a millionaire, is attacked by ruffians while passing through the slums of New York. Muggs, leader of the East Side Kids, leads his gang to Cortland's rescue, and the millionaire rewards them by permitting them to use a special gymnasium, built for his elder son, John, now on active service. Muggs and the rest soon get an insight into Cortland's domestic affairs, and learn that Roy, Cortland's younger son, is a member of the gang who had attacked his father. His excuse is a craving for excitement. They also discover that Louise, Cortland's daughter, is being pursued by a phoney French officer. Out of gratitude to Cortland, they determine to straighten out the affairs of Louise and Roy. After many wild adventures, they ultimately succeed.

Acting.—Leo Gorcey draws good character and amuses with his misuse of English as Muggs, and Huntz Hall, Gabriel Dell and Al Stone register as slap-happy members of the gang, but Louise Currie and Johnny Duncan are somewhat colourless as Louise and Roy.

Production.—The plot itself is on the novelletish side, but happily the Kids start their good humoured monkey business every time there is a danger of it becoming too mawkish. As we have already pointed out, it has a number of good verbal and slapstick cracks. These, adequately framed technically, invest it with popular and industrial appeal. It has series values, too.

Points of Appeal.—Amusing antics of kids, good scraps, handy footage and star and title values.

SAVE
YOUR
WASTE
PAPER

Scared Stiff

Paramount. American (A). Directed by Frank McDonald. Featuring Jack Haley, Ann Savage and Barton MacLane. 5,864 feet. Release not fixed.

DIZZY comedy crime melodrama, with a conventional spooky house background, covering the wild adventures and misadventures of a timid, absent-minded chess expert, temporarily engaged as a reporter.

The leading members of the cast do their best with the sketchy story material, but, through no fault of their own, fail to extract many laughs or thrills from its vague and extravagant hanky-panky. It's just too crazy. Moderate second.

Story.—Larry Elliott, a dreamy chess champion, gets a job as reporter through the influence of a wealthy relative and is ordered to cover a harvest festival at Grape City. He boards the appropriate 'bus, but during the journey the man sitting next to him is mysteriously murdered and he becomes the obvious suspect. In the commotion which follows, Larry alights at Grape Centre by mistake and puts up at a lonely tavern. The other visitors are Sally, a pretty girl; Flo, a private detective; and Oliver, a quiz kid. Sally is after a set of valuable chessmen, stolen by Deacon Markham, a gangster. Markham and his henchmen are hiding in the cellar of the tavern and plan to retrieve the chessmen, now in the possession of Charles Waldeck, an eccentric. In the subsequent mix-up Larry gets the chessmen for Sally and, at the same time, absolves himself from the murder rap, but, as usual, bungles his newspaper assignment.

Acting.—Jack Haley is not too bad as Larry, but Ann Savage, Veda Ann Borg, Barton MacLane, George E. Stone and Lucien Littlefield are absolutely wasted in support.

Production.—The plot, such as it is, is "who dunnit" in design, but the border line between the serious and the comic is too narrow and uneven for it to make either good fun or a hair-raising thriller. It may, however, amuse the kids. Incidentally, the "A" certificate is purely a technicality. It's length is in its favour.

Points of Appeal.—Cast, footage, and title.

REISSUES

No Parking

Renown. British (A). Directed by Jack Raymond. Featuring Gordon Harker, Leslie Perrins and Irene Ward. 6,552 feet. Release not fixed.

GORDON HARKER gives one of his finest performances in this excellent G-man comedy-melodrama reissue. A great number of thrills with some very delightful comedy situations are woven around a most ingenuous story. The film, which was reviewed in KINE. June 30, 1938, should prove a good box-office draw for all types of houses.

Alibi

Renown. British. Directed by Bryan Desmond Hurst. Featuring James Mason, Margaret Lockwood and Hugh Sinclair. 6,900 feet. Release not fixed.

THE star values will prove to be the greatest draw for this mystery thriller set in pre-war Paris. Though the story is not very strong and there is no abundance of thrills, the acting is, on the whole, consistent and of a high level. Reviewed in full in KINE. May 21, 1942. It should be a satisfactory attraction for the masses.

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U.A. Lines Up 25-Million-Dollar Programme

BIG SUBJECTS ON SCHEDULE

WITH "Summer Storm," "Dark Waters," "3 is a Family" and "Dangerous Journey" already generally released during the current year United Artists now announce a programme of pictures which it claims represents an investment by independent producers of over 25 million dollars.

Three other pictures already received in this country are Edward Small's "Brewster's Millions," which stars Dennis O'Keefe, Helen Walker and June Havoc, David O. Selznick's "I'll Be Seeing You," starring Ginger Rogers, Joseph Cotten, and Shirley Temple, and Jack Skirball's first production.

British Film

Shooting is now completed on Two Cities Films' Anatole de Grunwald production "The Way to the Stars," the powerful cast of which is headed by Michael Redgrave, John Mills, Rosamund John and Douglas Montgomery.

Hollywood producers' pictures completed or in the cutting rooms are Bing Crosby's Productions' initial opus, "The Great John L.," which introduces Greg McClure, with Linda Darnell, and Barbara Britton heading a big cast, David O. Selznick's "The House of Dr. Edwardes," starring Ingrid Bergman and Gregory Peck, and directed by Alfred Hitchcock, Producing Artists' "Tuckers of Texas," with Zachary Scott and Betty Field, and Andrew Stone's "Bedside Manner," co-starring John Carroll and Ruth Hussey.

Howard Hughes' "The Outlow," with Jane Russell, Jack Beitel, Thomas Mitchell and Walter Huston, was completed two years ago, but release was delayed owing to the Hays Office withholding their production code approval, since obtained.

Now Shooting

Constance Bennett's "Paris Underground," in which the producer co-stars with Gracie Fields, on the floor. Benedict Bogeaus' "Captain Kidd," starring Charles Laughton, William Cagney Productions' "Blood on the Sun," in which James Cagney stars with Sylvia Sidney, Jack H. Skirball's "What Every Woman Wants," with Claudette Colbert and Don Ameche, and Lester Cowan's "G.I. Joe," with Burgess Meredith in the Ernie Pyle rôle.

More Big Subjects

Outstanding amongst those scheduled to go before the cameras within the next few weeks are David O. Selznick's Technicolor, "A Duel in the Sun" (Joseph Cotten, Jennifer Jones, Gregory Peck, Lionel Barrymore and Lilian Gish), and "Dawning" or "The Scarlet Lady," in Technicolor (Ingrid Bergman and Joseph Cotten), Gary Pickford's Technicolor "One Touch of Venus," Charles Chaplin's "Monsieur Bluebeard," in which Chaplin will star. Charles Rogers' Technicolor "My Wild Irish Rose" (Lee Sullivan).

SPYROS P. SKOURAS

C.E.A. CO-OPERATION WITH LOCAL AUTHORITIES

Compliments on the good relationship which so obviously existed between members of the Leeds branch of the C.E.A. and civic officials were paid by the National President (G. H. Scarborough) at the last meeting of the branch.

Mr. Scarborough was referring to their meeting the previous evening with the Lord Mayor and Lady Mayoress (Ald. and Mrs. C. V. Walker), the Chief Constable (F. Swaby) and the Deputy Chief Constable (F. Hudson), the Town Clerk and other local officials. The officials were on such terms with the authorities that this must reflect beneficially, as he himself had experienced by similar contacts at Leicester. Kinemas were run to the best of the abilities of exhibitors within the regulations, and usually there was more sympathetic understanding with city authorities than in county areas.

"Since You Went Away" Breaks Records

Reports received by United Artists indicate that David O. Selznick's "Since You Went Away," now generally released following its 14 weeks' season in London's West End, will establish itself as an all-time record-breaker here, as it has already done in America.

All-time records were broken at the Gaumont—Chadwell Heath; the Premier, East Ham; the Savoy, Leyton; and the Broadway, Stratford. At the Plaza, Woodford, "Since You Went Away" topped the previous record recently established by "Frenchman's Creek." A six-days' record was established at the Palace, Southall.

Later Hours in Bristol?

With the possibility of an extension of the evening 'bus services in Bristol and neighbouring towns, kinemas will be enabled to extend their evening hours of opening.

20th-FOX'S DESIGN FOR ENTERTAINMENT

By Spyros P. Skouras

IN the following article, written on the eve of the 30th anniversary of 20th Century-Fox, Spyros P. Skouras, President of the company, expresses his appreciation of exhibitors' patronage in terms presaging not only the continuation of such harmonious relations, but which clearly indicate a collaboration which will make for even greater mutual prosperity and success.

Success is the product of mutual satisfaction. But mutual satisfaction in our industry can come only through fulfilment of promises, and particularly through delivery of motion pictures that attain the highest contemplated results.

There is no isolationism in our industry. Production, distribution and exhibition are interdependent for each other's success. Co-operation is imperative. But Co-operation can be wholehearted only when there is a mutual understanding of each other's problems—and a sympathetic approach in their consideration.

War Problems

This company has had its share of problems, but it has evaded the solution of none of them. We have learned much from experience born of necessity for prompt action on these unparalleled problems and conditions brought on by war.

While weighing in advance the investment of every dollar, the fact is that production cost has soared tremendously. In the case of this company the production budget has trebled in 10 years. Much of that increase has been necessitated through war-time rises in labour, materials and other items affected by changes in the international economy.

However, theatre patronage has increased. But no increases in revenue from or in costs in other branches of industry activities can be construed as having offset the tremendous rise in production.

Brighter Future

In soliciting the continued patronage of motion picture theatre owners and the public, this company utilises the past and present merely as a prologue to bigger things to come. We prefer to be judged by what we are making available now and are content that our future productions be measured by their entertainment quality and box-office potentiality.

It is not past performance; but the assurance of continued delivery of superior box-office entertainments that this report endeavours to point up.

Our concentration has been on the acquisition of best-sellers and popular novels. In our list you will find also entertainments based on popular themes and topics. These properties make up the backbone of our future product.

These stories have been designed to be that because there is no element of speculation involved in their screen transformation. They represent public-approved stories. They have been pre-sold. There can be no question as to their popularity and screen marketability—particularly when our production policy is one of faithful adaptation for screen purposes.

Valuable as tradition may be, the fact is that 20th Century-Fox does not intend to be hog-tied by precedent. This is a changing world. The flexibility of our production policy is such that we can adjust ourselves to whatever the trends of the times may be.

Facilities Available

Not only have we the organisation to carry this into effect, but we have the story properties, the producers, the directors, the writers, the players and the technicians to insure unending presentation of the finest motion pictures.

In lining up our programme we have planned production—from the perspective of exhibition needs, we have adhered to no particular type of theme.

Rather, our entertainment pace is assured of frequent change, because the widest conceivable range of themes is represented in the stories we have already filmed, are filming, or have in preparation. We have provided new, fresh, youthful personalities. We present many new genuine stars. But none of our stories is dependent on stars for its popularity.

In viewing the future of this company and of its customers, we find reason for extreme confidence and optimism not only in the richness of our properties, not only in the excellence of completed productions, but also in the demonstrated and acknowledged creative efficiency of our studio. I cannot conclude these remarks without personal tribute to our production organisation, and personally to Joseph M. Schenck and Darryl F. Zanuck.

We consider the goodwill of public and of our customers as our reservoir, our warehouse, our stockpile—an imperishable asset. And I can assure you that nothing will be overlooked and no means neglected to perpetuate and intensify this goodwill.

S.O. BAN ON CHILDREN

"No Powers," says Town Clerk

The trend towards greater control of children in kinemas has reached Kirriemuir, Scotland birthplace of Sir James Barrie. The Council debated a move to enforce strict rejection of children from kinemas when the renewal of licences was brought up.

The Town Clerk pointed out that they had no such powers. All they could do was to ask managers "to keep children of tender years out unless they were accompanied by parents."

The Council agreed to call on the management before granting a renewal of the licence, the Provost and Magistrates to attend to discuss the position.

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Kinematograph STUDIO

B.K.S. REPORTS STEADY RISE IN MEMBERSHIP

AN increase of membership during 1944 of 153 was reported at the annual general meeting of the British Kinematograph Society last week.

Three retiring members of the Executive Committee — C. H. Champion, R. T. Dealey and W. M. Harcourt—were re-elected.

Mr. Oram emphasised that now that war-time restrictions were to be removed, the educational programme of the society was to be expedited. Both the scope and the duration of the two-year course at the Polytechnic were, it was hoped, to be extended. The association of employers' and employees' organisations had been invited in the organisation of courses for all sections of the Industry; the setting up of standards of efficiency would be recognised by awards or diplomas. Extension of educational activities to the provinces and to the Empire was suggested.

Excellent attendances were reported at general meetings. The formation of three divisions—theatre, sub-standard and film production—provided the opportunity for members to deal with specialised subjects.

Work had been resumed on the standardisation projects, and Mr. Oram referred particularly to the committee appointed on Standard Release Print Reels, which had been a great help to the B.S.I. in forming a standard.

A draft of the new constitution of the society was now being printed and it was hoped to circulate this to all active members in the near future. The new constitution would provide for the extension of the educational programme and the extension of activities to the provinces.

Owing to restrictions of paper, the *Journal* had necessarily been thinner, but its standards had been well maintained.

P. H. Bastie, hon. treasurer, submitted the annual accounts, which showed increases in most items, but showed an excess of expenditure over income of £8.

Votes of thanks were carried to the Gaumont-British Picture Corporation and to Mr. Abbott for the use of the theatre; to patron members; to the Trade Press for their regular reports of meetings; to *Journal* advertisers; to the officers, Executive Committee and members of other committees, and to R. H. Cricks, organising secretary.

WARDROBE . . . . . ?

Gainsborough Pictures (1928) Ltd., in accordance with arrangements made with the Board of Trade whereby the whole of their extensive wardrobe has been placed at the disposal of the film and theatre trade, has loaned out dresses and costumes representing a total of more than

55,000 COUPONS

Cinema managers, too, have benefited by the scheme for they have been able to arrange foyer publicity and stage shows COUPON FREE

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ERNEST BEHA, Shepherd's Bush Studios, W.12
Telephone: SHEpherd's Bush 1210

FATEFUL ISSUES FOR BRITISH FILMS

The Rank Trip—What the Americans Really Think of our Films

By P. L. MANNOCK

WHEN the time comes to survey in retrospect the year 1945 as it affected the British film studio, it may well be that the outstanding event of the year is J. Arthur Rank's American trip and its results. He has been naturally reticent on the objects of his mission; but most of us have a shrewd idea of what they amount to. It may be that he will not succeed in all he sets out to do, but the British studio world, in my opinion, should wish him all luck.

The Rank trip, which I hope will not be hurried, is surely a most momentous one. Never before has one man been invested with so much authority to speak for our screen industry as a whole; never before, therefore, has one man been charged with nothing less than national responsibility. And I suggest that the very fact of his being the head of such powerful interests at home gives him a greater negotiating and bargaining power on behalf of the entire Trade than has been known before.

*

LAST week the KINE. received from him some very important answers to many vital questions. His answers are very revealing. It is well worth knowing, for example, that he has no intention of buying American studio equipment, but is convinced that this country can make cameras, lenses and other apparatus. It would be even more interesting to know if the cameramen and other technicians in the production units under the Rank banner agree with him.

NOW is the time, too, for the partial decontrol of manufacture of apparatus. Until this equipment business is settled all the relinquishments of studio space are pointless. And, in this connection, may we assume that Sir Alexander Korda frantically trying to import Hollywood equipment, is either convinced of British inferiority or out to steal a march on Mr. Rank?

I confess my inability to grasp one of Mr. Rank's points. There is a wide market for medium-priced pictures, he admits; but then asserts that without big pictures you cannot have the organisation for making medium-priced ones. I cannot follow this, especially when I recall that Gainsborough have for years been making successful home market subjects, long before the arrival of "Henry V" and "Cæsar and Cleopatra," in fact.

*

ON these two films, Mr. Rank seems confident of a substantial American return. At the risk of appearing sceptical to the point of impertinence, I await some tangible evidence of this prospect, with an interest heightened by what has happened to "The Way Ahead," and the correct attitude of the Board of Trade over celluloid for exported British films.

In general, however, Mr. Rank has obviously a clear-sighted appreciation of the obstacles to legitimate expansion of British studios, even back to the 1938 volume.

*

HE plainly realises the impossibility of putting into effect the programmes of subjects announced for 1945, unless far more than promises can be extorted from a Government which professes to appreciate the importance of British films.

*

AS to American markets, what is the use of pretending that the resistance from American screen interests to British films has any relation to the application? From American screen [illegible] ng the reactions of American [illegible] uniform in our midst) there [illegible] unmistakable evidence that Americans are far more interested in our films than American film chiefs would have us believe, for in recent issues of the *New York Times* a correspondence has been in progress which is plainly indicative of a desire to see more of them.

Correspondents point out that Britain has not yet become stereotyped in its studio outlook, and fear that may happen.

THE MOST COLOSSAL ATTRACTION IN IT'S HISTORY COMES TO The London Pavilion

The Overnight SENSATION of Londo

UNITED ARTISTS

PAGE 6 THE STAR

UNHERALDED by ballyhoo, "The Fifth Chair" (London Pavilion) proved to be one of the most consistently funny films I have seen for many a long day.

Even the "credits," about which radio star Fred ... comedian ...

Never in 100 Years

THE SUNDAY CHRONICLE, April 22, 1945.

Fred Allen versus Jack (Stingy) Benny

by MATTHEW NORDEN

The Fifth Chair

At the London Pavilion

LIGHTLY disguised as the proprietor of a flea circus, Fred Allen comes into money.

He spends it in anticipation, finds he hasn't come into money, and then finds he has after all, but that his too enterprising small son has sold the chair in which the money is hidden.

But it's not the plot that matters. Here are the famous pans under the Allen eyes, and the Allen genius for belittling Jack Benny.

Here is Benny himself, magnificently, monumentally mean. ("Put your hat in the closet, Fred," and behind its door Fred finds a hat-check girl demanding 25 cents.)

Here is Mrs. Nusbaum of Allen's Alley. And here are William Bendix the gentle gangster, Don Ameche the great inventor, Rudy Vallee, Victor Moore, Binnie Barnes, and Uncle Bob Benchley and all.

What more could you want? My only regret was that whereas the whole thing should have gone with a bang, it goes with a series of intermittent bangs, and lasts a shade too long.

Still, the gaps between the bangs do afford some much-needed rest from laughter.

Mr Allen has been left five chairs, and only after his enterprising son (Dickie Tyler) has sold them to an antique dealer does he discover that the residue of his millionaire relative's fortune has been concealed in the seat of one of them.

The frantic quest for the chairs is the story—I laughed like little Audrey. — London Pavilion.

DAILY HERALD Saturday

FILMS:

reviewed by P. L. MANNOCK

THE FIFTH CHAIR
(Fred Allen, Binnie Barnes, Jack Benny, William Bendix.)
London Pavilion.

THOSE who revel in the inspired lunacy of the Marx Brothers and Olsen and Johnson brand should storm the Pavilion box office without delay, brandishing money.

I won't go into the absurd, fantastic drama of money-stuffed into a missing chair. It is rollicking burlesque all the way, chockful of gags and outrageous situations, in the course of which Rudy Vallee, Robert Benchley, Victor Moore and Don Ameche drift in.

Everybody plays as if it meant something, which makes it crazier still. I haven't laughed so much since the day I fell in the river.

BINNIE BARNES
in inspired lunacy.

THE DAILY TELEGRAPH

Film Notes

A Fred Allen Farce—

Easily the most entertaining, to begin at the end, is THE FIFTH CHAIR (London Pavilion). Fred Allen's melancholy face and dry voice give his every witticism a peculiar pungency, and for him this burlesque thriller is a triumph. Some of his best radio material has been included, and for good measure we meet Jack Benny, Victor Moore, Robert Benchley, William Bendix, Don Ameche, Jerry Colonna and Binnie Barnes.

THE EVENING NEWS,

JUST once in a way we get an extravaganza that is really funny. In their pristine years the Marx brothers rang the bell; then there were outstanding examples in "Million Dollar Legs" and "Hellzapoppin."

"The Fifth Chair" (London Pavilion) is in the class and features a famous American radio comedian, Fred Allen. I don't know how funny he is over the air, but on the screen he is a riot.

The story is just nonsense about a trainer of fleas who believes he has been left a fortune by an uncle who has been murdered and then discovers that all he has been left are five chairs, and a gramophone record which asks him to track down the murderer.

In one of the chairs, however, a fortune has been hidden, and it is up to Allen to discover—he sells the chairs when he is hard up—which one holds the treasure.

During the search, and after a brilliantly satirical prologue, we are introduced to Jack Benny, William Bendix, Don Ameche, Victor Moore, Rudy Vallee, Robert Benchley, Binnie Barnes, and Jerry Colonna, who all have some connection or another with the missing furniture.

It is really a series of variety turns linked together extremely well; crazy, escapist and wholly entertaining.

Sunday Dispatch, APRIL 22, 1945

HOW do you manage to be so funny?" Fred Allen asks Jack Benny in THE FIFTH CHAIR (London Pavilion).

"I laugh first," says Jack, "and then think back till I come to a joke. By the way, would you like a cigarette?"

"Yes, please, I would."

"Over there," says Benny, pointing.

Allen turns to see a cigarette machine that needs real money to get it to disgorge. He grumblingly gets a packet.

"That's a nice tie you've got on," says Fred.

"Do you like it? Then you have it." Jack whips it off, opens a cabinet, tears off some wrapping paper from a roll, makes a parcel of the tie, and hands it to Fred.

"Two dollars, please."

So you can see that this is just another outburst of ungenerosity by the meanest man on screen or radio.

(Oh, I forgot to mention that when Fred enters the flat Jack tells him to put his hat in the closet—and Fred opens it to find a hat-check girl who charges him 25 cents.)

Plenty Of Fun

Now if you don't think that's funny, don't let it keep you away. The picture abounds in a large variety of humour, provided by other such expert jokers as:

William Bendix, a gang leader with weak stomach and a white liver.

Robert Benchley, a four-flushing insect exterminator;

Jerry Colonna, a psychiatrist who's nuts.

Don Ameche, Victor Moore, and Rudy Vallee, fugitives from screen, stage, and radio—who become singing waiters;

Minerva Pious, in a fascinatingly funny sketch as the talkative "Mrs. Nussbaum."

The story is about a search for a chair that contains a fortune—but don't let that worry you.

With a hand on my heart—and the other supporting my ribs on the other side—I can . . . ha-ha! honestly say that . . . ha-ha! this is the most . . . ho-ho! most novel comedy film I've seen this year.

(Technical Note: Fred Allen's commentary on the introductory titles deserves an Academy Award for something or other.)

SUNDAY EMPIRE NEWS.

IF you are a Fred Allen radio programme addict—if you like that dry, disillusioned humour and the astringent atmosphere of "Allen's Alley"—you will laugh like little Audrey at this picture.

THE DAILY MIRROR

"THE FIFTH CHAIR"
(London Pavilion, W., Today)

THIS is indeed a crazy comedy—a picture which starts off as a murder mystery and then swiftly slips into the realm of inspired lunacy.

A cinch for the crazy comics customers.

Genius Like These!

Business Like This!

NEWS CHRO[N]ICLE, Saturday, A[pril 22, 1945]

Films

WINN[ING]TON

grace of Hollywood is ely exercised for self- ed to the full in "The n Pavilion," directed which I saw a second notion that there was years.

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ON APRIL 22 1945

Chair'

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as £60,000 and Fred Jack Benny can start while you're

of genius. ture of film e first title, ho produces thing screw-

and Benny of absurdity, Bob Bench- Don Ameche ngly support.

I Go To The Pictures

SUNDAY GRAPHIC, April 22, 1945.

FUNNIEST FILM I'VE EVER SEEN—OR WAS I?

By HELEN FLETCHER

SOMETHING very solemn has happened to me this week. I have seen the funniest film I have ever seen.

THE FIFTH CHAIR (London Pavilion) is so funny that after a while I began to think I'd dreamed it, so I went back to see it again.

Usually there is something a little drear about seeing again a film one has liked. By the time I got around to seeing "The Fifth Chair" the second time I had persuaded myself that its funniness was just a figment of my imagination, that it couldn't really be so good.

Grave-faced Comic

It's a sin against funniness to try to explain what it's about. Briefly, "The Fifth Chair" concerns a flea trainer (Fred Allen) who believes he has inherited a lot of money from his uncle, an eccentric millionaire. In fact, he has inherited only five chairs, one of which has a hoard of notes hidden in it.

His search for the fifth chair leads Fred Allen (the man with the gravest face I have ever seen) into innumerable comic predicaments. He meets a verbose and guttural lady called Madame Nussbaum (Minerva Pious), Jack Benny, and a huge and timorous gangster (William Bendix), who loves birds and trees and flowers and has to go on killing people merely because his mother was Machine Gun Molly.

If I wished to be pompous about "The Fifth Chair" I could say it mocked every film ever made by Hollywood, but I don't want to be pompous about it. Take it as you will, as humour or satire, but I do implore you to take it. We won't see its like again and it's lovely to laugh so much

★

PAGE 6—EVENING STANDARD

FILMS . . . . By PATRICK KIRWAN

EVENING STANDARD SATURDAY, APRIL 21, 1945

FUNNIEST FILM FOR YEARS

THE bags under Mr. Fred Allen's eyes are due, not to debauch, but righteous indignation. If you have ever paid for a seat in a cinema only to find yourself herded in the aisles, and then been ejected for complaining, you will glow with pride and fellow-feeling at his crusading spirit and stand for the rights of man.

In **The Fifth Chair** (London Pavilion) he is a "Cootie Coach," which being interpreted means that he is a trainer of performing fleas, who on the mysterious death of a grand-uncle finds himself the inheritor of a fortune. The money unfortunately has been hidden in a chair, the fifth of a set which visits many strange places with Mr. Allen in determined and slightly unscrupulous search of it.

IT is an old plot, and is not of the slightest importance, for it is merely the medium through which Mr. Allen vents his caustic remarks on the ways of the world, which another hilarious character stigmatises as not only uncanny, but un-American. This is the funniest film that has been seen for years, and its brilliantly lunatic proceedings come like a breath of sanity amid the dire events of this grim week.

There is an astonishing cast. Mr. Rudy Vallee and Mr. Don Ameche, the inventor of the telephone, make brief appearances as glee-singers operating in a glorious riot. Mr. Jerry Colonna is a psychiatrist suffering from psychosis; Mr. William Bendix an effete bandit, despite his bulk; Mr. Benchley is pest officer in a luxury hotel with hankerings for the good life.

Miss Minerva Pious plays Mrs. Nussbaum, a lady whose recital of the epic happenings at the annual gathering of the Nussbaum clan and grandfather's long years of standing chairless at these functions will reduce you to tears not of woe but mirth.

Relentless fun is poked at everything, even at the film with its never-ending screen credits, with the result that laughter begins as these solemnly unfold; and only ends when Mr. Allen gives a triumphant wedding party for his daughter, among whose guests are a Red Indian tribe, a female brass-band and a stuffed moose

Bags under the eyes

Righteous indignation

IN the West End there is that excellent comedy **The Fifth Chair** (Pavilion), which I have been to see again as a cash-customer, and have confirmed my impression that in Mr. Fred Allen there is a comedian of genius, in a film which is the funniest seen for years.

THE DAILY SKETCH.

★

THE FIFTH CHAIR (London Pavilion) was originally entitled "It's In The Bag" and I should say it is. But then I have always enjoyed Mr. Fred Allen in his radio programmes, and longed to meet that delightful character Mrs. Nussbaum (Minerva Pious)—and here they are. Here, too, are Mr. Jack Benny, meaner than ever, and Mr. Rudy Vallee, Mr. Don Ameche and Mr. Victor Moore, who, their radio, stage and film careers and have had to take jobs as singing waiters in a night club. Mr. William Bendix strikes a note of pathos as a gentle gangster, to whom a bunch of thugs was bequeathed by his late mother, for whose sake he reluctantly pursues a dangerous life of crime. I laughed a great deal.

★

Enjoyed it so much saw it a second time

FIFTH CHAIR

Day Business Gets BIGGER and BIGGER

roducti ollowing The Wicked ady" is he "Caravan," adapted y Rola Pertwee from Lady leanor mith's novel.

Harold Huth, producer of the current Gainsborough success, "They Were Sisters," is to produce with Arthur Crabtree again associated with him as director.

Stewart Granger will star in "Caravan" as the young novelist who, sent to Spain on a mission, is robbed and beaten up by bandits and, forgetting his English love falls in love with Rosal, a wild gipsy girl who gives her life to save him.

Anne Crawford, who gave a brilliant performance in "They Were Sisters" as the sophisticated Vera, will play Oriana—Granger's English love—while Jean Kent, promoted to a leading rôle under the terms of her recently signed contract, has the finest rôle of her career as the gipsy girl, Rosal.

Harold Huth intends to send a unit to North Wales at the beginning of June for the Spanish mountain sequences, and shooting will be centred round Capel Curig at the foot of Snowdon. Granger and Jean Kent will be featured in these scenes.

Nearly Completed

Leslie Arliss, directing the current Gainsborough film "The Wicked Lady" at Shepherd's Bush with R. J. Minney producing, is now reaching the final stages of floor work on this Charles II period romance.

For the past few days Arliss has been concentrating on different rooms inside Maryiot Cells, the home of Sir Ralph and Lady Skelton. On one set a typical "period" drawing room, an interesting old game has been revived for the film.

Margaret Lockwood, Enid Stamp-Taylor and Francis Lister have been struggling to master the complexities of Ombre, a card game no longer in use. The difficulty of this game seemed to be that everything happened in reverse, the cards being dealt the wrong way round, the player on the left of the dealer cutting the cards and the one on the right starting the play!

In two or three weeks' time Leslie Arliss proposes to take his unit to Blickling Hall in Norfolk where interiors of Maryiot Cells are to be shot.

THE RAKE'S F

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Gainsborough to Make "Carnival"

MAURICE OSTRER, executive producer for Gainsborough, says that the next Gainsborough production following "The Wicked Lady" is to be "Caravan," adapted by Roland Pertwee from Lady Eleanor Smith's novel.

Harold Huth, producer of the current Gainsborough success, "They Were Sisters," is to produce with Arthur Crabtree again associated with him as director.

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In two or three weeks' time Leslie Arliss proposes to take his unit to Blickling Hall in Norfolk where exteriors of Maryiot Cells are to be shot.

THE RAKE'S PROGRESS, made by Frank Launder and Sydney Gilliat for Individual Pictures, is now in the cutting-room. It stars Lilli Palmer (left), Jean Kent (centre) and Margaret Johnston (right)

PASCAL IS BACK FROM EGYPT WITH SANDSTORM FOR "CAESAR"

GABRIEL PASCAL has now returned to this country with his location unit from Egypt, where, for the past three weeks, he has been shooting material for his Technicolor production, "Cæsar and Cleopatra."

Pascal is enthusiastic over the material he has obtained. Through the co-operation of the Egyptian Government he was given every facility to get exactly the shots he wanted to complete his picture.

Egyptian and Roman soldiers of 45 B.C. were acted by the Egyptian Army men. An Egyptian invasion fleet of small Egyptian vessels, specially made in Egypt, stormed the Pharos lighthouse from the sea.

TheMinister for the Middle East, Sir Edward Grigg, K.C.M.G., C.M.G., M.P., accompanied by Lady Grigg and Egyptian Government and Army officials, saw the model of the 45 B.C. Sphinx, built at Denham and taken to Egypt for the location shooting.

Why the Sphinx Went

Sandstorm scenes around the Sphinx, the reason for taking the model of the Sphinx to Egypt, were successfully photographed.

At Cairo Pascal visited the Egyptian Museum where he was shown round by the Secretary. He saw the exhibits of the whole of the Ptolemy period.

Pascal was satisfied to find that the designs for costumes and decor by Oliver Messel and the set designs by John Bryan were authentic in every detail, and in character with the mode of living in Ancient Egypt.

During Pascal's Egyptian trip he met a party of Franciscan monks in the desert, who were interested spectators of some of the location scenes, and who inststed that they must be present at the Egyptian première.

Gabriel Pascal has congratulated his unit on the fine job of work they did. This unit included Freddie Young, Jack Cardiff, Bluey Hill, Bob Ford, Raymond Anzarut, Douglas Woolsey, William Warrington, Edward Scaiffe, W. Laming, H. Richard, W. Dagg, J. Elphick, F. Walter, H. Petty and J. Robinson.

BAXTER COMPLETES "HERE COMES THE SUN"

With work on a large set on Blackpool fairground, director John Baxter last week completed the studio shots on the Flanagan and Allen Ealing studios comedy "Here Comes the Sun."

By the end of the week the film was completed when the unit went to Fleet Street to shoot in the office of a well-known national newspaper

DIFFICULT CAMERA WORK AT DENHAM

For "Men of Two Worlds"

"MEN of Two Worlds," Two Cities' Technicolor production at Denham, has now reached a very difficult point in the schedule.

Shooting last week concerned scenes in which the mental struggle between the educated African, Kisenga (Robert Adams), and the African doctor, Magole (Orlando Martins), rises to its climax, scenes in which the whole tense story is told in the expressive faces of the actors, with a minimum of dialogue.

This necessitated concentrating on a series of close-ups, one of the most intricate being an involved tracking shot of only 3 ft. in the confined space of Kisenga's (Robert Adams) hut.

Difficult Shots

Working with a 50-mm. lens in 800 ft. candle-power lighting, the camera started with Magole's face out of focus in the centre screen. As the latter begins to speak the camera tracks back a distance of only 3 ft. and the face has to be in focus, with Kisenga's profile appearing at the side, showing his reactions.

This necessitated a number of movements, timed to a split-second to ensure success.

To add to the difficulties, all this was done in the confined space of a native hut cluttered with all the paraphernalia used by a schoolteacher.

Rehearsals began at 9 a.m., but it was not until 11.30 that everything had been arranged to the satisfaction of director Thorold Dickinson and lighting expert Desmond Dickinson, and camera operator Ray Sturges was then able to get the first shot "in the can."

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Director Thorold Dickinson examines a transparency during the filming of MEN OF TWO WORLDS, at Denham

LONDON BALLET GIRLS START ON SEQUENCES FOR "CARNIVAL"

LINING up and shooting on the ballet sequences for the Two Cities' production, "Carnival," Compton Mackenzie's famous Edwardian romance, started on Stage 6 at Denham Studios last week.

Stage 6 was a typical Edwardian theatre with a large stage, complete with crimson plush drop curtains and wings. Beyond it is the auditorium with stalls and circle. On each side of the stage are the cream and gilt boxes with their crimson upholstery.

After weeks of rehearsal, Freddie Carpenter, whose name needs no introduction to the theatre-going public, and his première ballerina, Bebe de Roland, came to Denham for the first stages in these colourful, but tricky sequences.

The lighting and arrangement of a ballet presents innumerable difficulties from the camera point of view. So, while workmen were still putting finishing touches to the set, the corps de ballet of 30 girls were going through their paces on the stage.

In these theatre sequences two ballets will be presented, "The Snowflake" and "Papillion." The Edwardian ballet dresses for both have been designed by Oliver Messel, who is also responsible for the dresses worn by Sally Gray and Jean Kent throughout the production.

Papillion, as the name implies, is an airy, butterfly dance, and for this the ballet skirts, a shade longer than their modern prototypes, are finished with delicate butterfly wings, which also spring from the shoulders. The headdresses are of tiny wings and antennae.

The Snowflake frocks are in pale blue, pink and mauve with dainty skeleton leaves and tiny snowballs which also decorate the Edwardian coiffures. Oliver Messel has based these designs on dresses worn by Phyllis Bedells (who has also advised on the production of the ballet) and Adeline Genee.

George Windeatt has composed music for the ballet.

The following licences have been transferred: The Palladium, High Road, Beeston, from the late Aaron Harry to Cyril Chapeero, of Nottingham; Palace, Leeming Street, Mansfield, from Miss Jessie Morton to Cecil Bamkin, of Nottingham.

"BRIEF ENCOUNTER" NEARS COMPLETION AT DENHAM

"BRIEF Encounter," the Noel Coward - Cineguild film directed by David Lean with Anthony Havelock-Allan and Ronald Neame in charge of production is nearing completion at Denham.

Last week a large part of stage 7 was used for filming a night scene. The sequence was shot from a high rostrum; in the foreground was the Milford Junction War Memorial Statue, two figures crouching, their hands gripping bayoneted service rifles.

Beyond, Laura (Celia Johnson) was seen as a tiny figure walking towards a seat opposite the base of the memorial. For a long while Laura had been walking through the streets—not caring where she was going, and realising how exhausted she was she sat down on one of the benches placed against the grass verge.

Art Director L. P. Williams, with the assistance of Scenic Artist George Demaine, cleverly designed a set which subtly upholds in contour and atmosphere the loneliness of the central figure.

Lights from the windows in surrounding buildings looked cold and watchful, while the subdued glow from a street lamp showed the elongated shadow of an approaching policeman.

Comedy Scene

Shooting was also carried out on a comedy scene in the station refreshment room. Myrtle Bagot (Joyce Carey) had trouble with two soldiers who wanted her to serve them with drinks after hours. She called to her assistance Albert Godby (Stanley Holloway) who is the ticket collector. He stood for no nonsense and after some vigorous verbal exchanges the soldiers were persuaded to leave—but not without having the last word!

"Brief Encounter" is based on a short play from Noel Coward's "To-night at 8.30."

Horace Donbavand, of Stockport, for many years manager of the Palace, Urmston, died suddenly on Sunday last week. Before going to the Palace he was manager of the Wellington Picture House, Stockport.

Br. National Eight Sets In One

FOR "QUERY"

MONTGOMERY TULLY, director, has completed the eighth week of work on British National's "Query" at Elstree.

Eight sets have been built together on one sound stage for the current sequence. They comprise the interior of the living-room in the home of Masterick, the newly released convict; the interior of the bar of the "North Star" public-house, exterior of Masterick's house, the interior of a telephone box, and exterior of a coffee stall, interior and exterior of an eating house, exteriors of squalid streets and the exterior of a wharf.

The whole stage represents a section of Limehouse, and, while each of the eight sets is used for separate sequences in the picture, great additional production value is provided by their all being built together on the sound stage.

Chili Bouchier, who passes from young womanhood to middle-age during the progress of the story, has played the latter sequences. Other players on call were Billy Hartnell, who plays Masterick, the innocent man convicted of murder and released after serving a life sentence; Jimmy Hanley, as a newspaper reporter; Brefni O'Rourke and Dinah Sheridan.

Montgomery Tully hopes to complete production by the end of the month.

"Waltz Time"

Work is almost completed on the "new-trend" musical, "Waltz Time," and Anglo-American will show it to the Trade on June 18.

Oswald Mitchell, waiting to move into the studio to complete interiors on "Loyal Heart," thinks he has discovered the boy to play the part of Tommy and is awaiting the result of final tests. "Fleet," the sheep-dog star of the picture, is expected to arrive in London at the end of next week, leaving his native Cumberland for the first time.

Vernon Sewell, who wrote the screen play, will direct the forthcoming psychological study, "Anguish," and Derrick de Marney, assistant director and star of the production, have had their casting office filled all this week with various personalities. As previously stated, they are choosing each player individually, and, as the venue of the story is the Artists' Quarter of Paris, some of these characters are "picturesque."

Joan Greenwood, who will play the model, Christine, spent a day at the studio during the week being sketched for the wardrobe department.

"Anguish" is expected to go on the floor during the first week in June.

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OLD ACQUAINTANCE

SHINE ON, HARVEST MOON

JANIE

CONSTANT NYMPH

ARSENIC & OLD LACE

THE VERY THOUGHT OF YOU

HOTEL BERLIN

FLIGHT FROM FOLLY

HOLLYWOOD CANTEEN

TO HAVE AND HAVE NOT

THE DOUGHGIRLS

THE CONSPIRATORS

MR. SKEFFINGTON

MY REPUTATION

CONFLICT

OBJECTIVE, BURMA

And Warner Bros. still keep'em coming!

JACK L. WARNER, Executive Producer

What Warners told you last October goes double today

H—43-44

T-H

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A 511/2C

Inside France

French Films Face Acute Financial Crisis

PRODUCERS of French films are in danger of losing two-thirds of the sums expended on production, according to an article in a recent issue of "Carrefours" (Crossways).

In spite of the number of clever directors, players and cameramen in France the outlook for those who embark upon film production is not rosy. There are no longer jobs for fathers of families as the journal phrases it.

The survey sets out the financial difficulties which face the Industry, stating that it is impossible for French feature films to be produced without a serious loss, a situation which must eventually close down all production.

During the year 1942-3 French filmgoers totalled 300,000,000 and produced 4,000,000,000 francs in receipts. Assuming that sum to be forthcoming in 1945 the State claims 1,400,000,000 francs, leaving 2,600,000,000 francs to cover production and distribution costs.

Production costs absorb from 60 per cent. to 65 per cent of this net amount. At the lower figure this means 1,560,000 francs, leaving 1,040,000 francs. Deducting from this latter sum 3 per cent. for newsreels and 4 per cent. for shorts, 286,000,000 francs, the sum remaining is 858,000,000 francs.

From this amount must be subtracted the cost of foreign film which, estimated at 30 per cent. or 286,000,000 francs reduces the balance to 572,000,000 francs.

Further costs, publicity and distribution—and various taxes reduce the sum still more until only 376,510,000 francs remain to recoup producers of, say, 65 feature films who have expended roughly at a cost of 975,000,000 francs, which means that roughly two-thirds of the sum originally extended is loss.

ALLEGED FALSE PRETENCES

Armed with what purported to be a letter of authority from the Gaumont-British Picture Corporation and a cheque-book bearing the stamp of the Gaumont-British publicity department, a young man bought a spray and a bouquet of flowers value £5, which he said he wanted for actresses, from a shop in Shaftesbury Avenue, and also bought a fountain-pen value £8 and a watch value £17 10s. from a shop in New Bond Street by means of three of the cheques, it was alleged at Clerkenwell Magistrates' Court on May 19.

Evidence was given that the cheque-book had been stolen from a room at the Kingsley Hotel, Guildford Street, W.C.1, and was the property of Squadron-Leader Cole.

Philip Mannion, aged 19, described as a soldier but appearing in civilian attire, was committed for trial at the London Sessions. He reserved his defence.

William Geo. Luckwell, exploitation manager, attached to the publicity dept. of Gaumont-British, said that Mannion was not employed by the Corporation, and no one was authorised to draw cheques in the manner described. On April 11 Mannion approached witness at his office and told him that he was a projectionist on holiday. He was left alone in the office for a time and could have used a rubber stamp during that time.

Betty Grable is co-starred with Dick Haymes in the 20th-Century Fox musical in Technicolor DIAMOND HORSESHOE

Obituary

A. R. FAVELL

Founder-Member of Sheffield C.E.A.

Arthur Rowland Favell, one of the best-known men in the kinema industry, died at his home, "Sunningdale," Dobcroft Road, Sheffield, on Friday, May 18, aged 76.

Mr. Favell had been ill during the last few months, and a few days before he died it was necessary to call in a specialist.

He was a fellow of the London Association of Accountants and was a founder-member of the Sheffield branch of the C.E.A., of which, as befitting his wide business experience, he was also its first treasurer.

During his long association with the branch, Mr. Favell served two different terms as chairman, and for fifteen years represented the branch on the General Council.

He was director, general manager and secretary of Grosvenor Hall and Estate Co., Ltd., which owns the Kinema House, Hillsbrough; managing director of the Wallsley Palladium, Sheffield, and director of Plaza (Sheffield), Ltd., Handsworth, built just before the war.

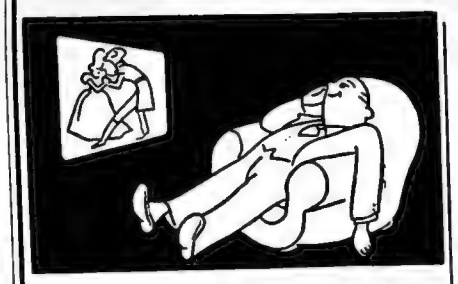
He became a widower a few years ago, and leaves a son and two married daughters.

Mr. Favell's son, with the same initials, Arnold R. Favell, has been a secretary of the Sheffield branch for some years.

J. A. Campbell, manager of the Odeon, Bury, Lancs, has taken charge of the Odeon and café at Accrington, Lancs.

"W-T" DAY

By BEN of B.N.



"WALTZ TIME" is the first peacetime film! The first, that is, in the sense that it was made in the belief that, with the ending of hostilities, there would come a new trend in entertainment, a belief which is now shared by experts in most branches of show business.

We are now set for a more composed and tranquil era, where melody will take the place of cacophony, where the public, released from nearly six years of war strain, with its pent up emotions and nervous restraints, will demand and expect a more settled form of entertainment.

Jitterbug and hot rhythm were a product of war nerves. With the Peace we must get back to a more tranquil mode of living which should not come amiss even in our music and dancing. Exhausted by the blare and glare of the great coloured musicals there has come a sudden switch in public taste.

After a time of high powered, top geared effort comes collapse and exhaustion, leaving the brain and body demanding a period of convalescence. It can be seen in the number of people who have gone through the war with its "Holidays at Home" who, relaxed from the continuous strain, are now determined that they shall go off to the seaside and just sit and look at a bit of sea and, when they get tired of that, just look at another bit of the sea.

"Waltz Time" provides just this restful relief from high speed nonsense and noisy spectacle that the public is getting. "Waltz Time," with its irresistible charm, its captivating romance, its superb settings and its lilting melodious entertainment, as presented by a cast of talented artistes, the like of which has seldom been seen on the screen. "Waltz Time" heralds in the newer, saner period of entertainment just as VE-Day has, we hope, heralded in a newer, saner world.

But we've talked a lot over the last few weeks about "Waltz Time," and maybe you have been growing a little impatient with our constant eulogies. Still we have the smug satisfaction, having seen the film, of knowing that shortly it is your turn to share our enthusiasm for this newest and biggest British National offering, and now that the VE-Day date has been and gone we are in a position to announce that "W-T" Day, a day which will become one of general rejoicing among Anglo-American customers, is not far distant. In short, Anglo-American have fixed up to screen "Waltz Time" to the London trade at the Palace Theatre, on Tuesday, June 19, so make a note of "W-T" Day and get ready to celebrate.

[Advt.]

A scene from HOLLYWOOD CANTEEN (Warner), which was given a gala premiere last week in aid of London's "Stage Door Canteen." Lady Montgomery, mother of the Field Marshal was president of the committee. The picture shows Joan Crawford, Dane Clark and Robert Hutton

25,000 Prints Lent to U.S. Service Shows

(Continued from page 3)

releases giving information on all kinds of national activity, contributions to charity drives, an analysis of newsreels, a breakdown comparison of American films with those of 1943—these are set out in concise pages.

One note is repeated again in various contexts—the plea that there be no restriction of any kind on motion pictures entering other countries.

Reviewing the work of the War Activities Committee, the seven major divisions of which include 16,000 theatres, twelve distributing organisations, newsreels, public relations and international divisions of world-wide scope, information is given on the "gift films" for showing in combat areas.

A total of 24,867 prints of features and 26,341 of short subjects have been delivered to the Services for screening to men in uniform overseas. A daily estimated audience of 1,450,000 men and women is reached by these films. At the beginning of this service four prints were thought to be sufficient in each case: 117 are now supplied. Each year 156 feature pictures are selected. The estimated value of these gift programmes is 24,800,000 dollars.

In addition to the above, distributors have supplied gratis 687 prints of certain OWI subjects.

An analysis of newsreels which have had to be reduced in length from 900 feet in 1941, to 700 feet per issue is set out as follows:—

	Per cent.
War news on European fronts	35
Pacific battle area	13
Domestic war activities	16

Preparations for war by Allied countries, domestic politics and sports occupy 7, 8 and 6 per cent.

Commenting on the Presidential election, the report says: "Every effort was made, and successfully, by newsreel editors to see that the candidates of both great parties were afforded equal opportunity for the presentation of their political ideas and ideals.

A chapter headed "Freedom for the World's Screens," states that much of the theatre structure of other countries depends largely upon the flow of films from Hollywood, and "our theatres intelligently welcome films from every production centre in the world, measuring them by the only appropriate standard—merit and entertainment. The unhampered flow of entertainment from nation to nation is both a challenge and an opportunity for producers everywhere."

N. IRELAND TRADE DISPUTE

(Continued from Page 3)

of the Employment and National Arbitration Order (Northern Ireland), 1940, refer it for settlement to the National Arbitration Tribunal (Northern Ireland), I have to inquire, therefore, if you would be prepared to agree to a joint hearing by the tribunal, that is, one reference including all the renters concerned would be made to the tribunal and the award would be binding on all.

A similar letter has been addressed to M-G-M, Pathé, Columbia, RKO-Radio, 20th Century-Fox, Paramount, G.F.D., Warner Bros., Anglo-American.

At least three renters operating in Belfast and employing staffs have been left out of the list, states our Northern Ireland representative.

There was a fire at the Old Cinema, Henry Street, Lytham, in the early hours of May 19, and considerable damage was done.

G.-B. EQUIPMENTS MEET THE KINE DEALERS

Trade to be Given First Call on Increased Production

MEMBERS of the Photographic Dealers' Association attended a three-day conference organised by G.-B. Equipments, during which they were told of the company's post-war plans and saw for themselves G.-B. equipment being manufactured.

The conference had been planned in March to be held as soon after the war as possible. Twenty-seven members of the kine. section attended the conference, which was held at Amberley, near Stroud. They were accompanied by P.D.A.'s vice-president, H. L. Warner.

Increased Demand

A. J. Pincombe, general manager of the company, reviewed G.-B. Equipments' activities b etween 1939 and 1945.

During the war years, the demand for GeBescope 16-mm. sound projector had increased enormously, to meet the requirements of the Services and war industry. In fact, production of the GeBescope in 1945 would be ten times greater than in 1939. With this increased output of projectors came an urgent demand for component parts.

In spite of these heavy priority calls, the company had succeeded in maintaining a high standard for civilian services. The GeBescope 16-mm. film library had played an active part in supplying films for the Services, both at home and in all parts of the world. Training and instructional films, as well as propaganda films, have, through G.-B. Instructional, received the full attention of the company during the war.

In this field a new technique had been developed for the production of diagrammatic films. Thus, the war had brought about a great expansion in production, distribution and maintenance in GeBescope 16-mm. equipment and films. Valuable experience had been gained and large-scale production fully developed.

Priority Plan

Discussions took place on future activities connected with the supply of stock, equipment for demonstration purposes, the disposal of surplus Government equipment, the setting up of regional service depots, training of dealers and dealer personnel, and the immediate introduction of a GeBescope post-war "priority" plan.

The object of this plan was the acceptance of Trade orders immediately, with delivery as soon as possible after A.I. priority claims are relaxed.

"The Trade will fully understand," said Mr. Pincombe, "that the cessation of hostilities cannot mean an immediate lessening of controls."

The war had seen the introduction of a film strip projector, designed and built by G.-B.'s technical expert, and this would be distributed to the Trade as early as possible.

Following this session, I. Cremieu-Javal, managing director, G.-B. Equipments, presided at a luncheon.

Mary Field, director, G.-B. Instructional, gave a talk on the development of the non-theatrical film in the U.S.A. She has recently visited America.

Factory Inspected

Since the war, the entire production of 16-mm. equipment had been transferred from Shepherds Bush to Mitcheldean, near Gloucester. This transfer had been carried out during the worst days of air raids.

This visit was preceded by a tour of Gloucester Cathedral and a luncheon at the New Inn, Gloucester, at which H. R. A. de Jonge, director, G.-B. Equipments, emphasised his company's wish for an early return to normal business relations and for the Trade to see something of their war production activities. Capt. T. Martin, deputy director of instrument production, Ministry of Supply, spoke of the 16-mm. projector as a munition of war, and mentioned the great service rendered by "GeBescope" projectors during the war.

The programme included a tour of G.-B. Equipments' 16-mm. film library at Woodchester, where, since 1940, the company had set up and fully maintained its library service.

LIVERPOOL'S EXTENSION OF CLOSING HOURS

After the fourth time of asking, Liverpool exhibitors have succeeded in getting the restoration of the 11 p.m. closing hour. During the war kinemas had to close no later than 10 p.m. The Sunday closing hour will remain at 10 p.m.

The application was made to the Theatres and Public Entertainments Committee of the Justices on Friday, when the absurdity of the 10 p.m. limit, specially for suburban theatres, in the light of changed conditions, was stressed. The magistrates recognised the logic of the argument and granted the application.

When this matter was discussed at the North-Western branch meeting it was made clear that the extension of the opening hours was wanted more by the suburban kinemas than by the central city houses, because most of their patrons and staff live on the "door-step," and do not depend on public transport to get them home.

Lack of transport from the city area late at night might make it difficult for the big down-town theatres to keep open later.

Suburban theatres will now be able to give two complete shows in the evening, and, if they so wish, make more use of long films.

SOUND SYSTEM
RCA

The Observation Window

War-Time Orders are Going

WHEN WILL STILLS BE UNRESTRICTED?

REVOCATION of orders made at the outbreak of the war restricted a great deal of showmanship activity d placed obstacles in the way attention given to patrons. any exhibitors sincerely wish at permission could be given use light in a little less ggardly manner; but while the ortage of fuel continues the thorities are likely to keep a m hand on every activity which kes additional demand on elec city.

MERICA is in a far better posi tion than this country, and eady the lighting restrictions troduced there as a war economy easure have been considerably sed to permit theatres to resume hting of canopies and exteriors. e utmost so far allowed here is permit interior lighting to eam out into the street.

N the matter of the removal of restrictions on standing in nemas, London has been much ore accommodating than Middle x, which has a suggestion before from its surveyor and engineer at standing room should be less an in pre-war days. London has ade no such restriction and can turn to the full standing room mbers that existed before the ar.

HE suggestions are that in Middlesex 75 per cent. of e-war facilities should be pro ded, and that these should follow on the removal of the Home fice Protective Measures which mit standing facilities. He also ggests that a licensee who wished facilities beyond that limit ght appeal to the committee.

ROSPECTS of sensitised paper being made available for stills film exploitation have been plored by photographers handling is class of work, but with little mediate likelihood of success ing achieved. It is understood at there is still a very big demand sensitised paper by Government partments, and that restrictions are not likely to be lifted to any extent for some time.

ONE has only to drop into the offices of the B.K.S. to realise what an important part is being played by this Society on the technical side of the Industry. The last twelvemonth has shown a remarkable step forward in membership and scope of interest. Readers of the KINE. and IDEAL KINEMA will have scanned with great interest the reports of technical meetings which have appeared from time to time in our columns. To these Mr. Oram in his secretarial report which is reported on an earlier page was only able to give passing reference.

SURVEYS of European markets which have been undertaken by the American Department of Commerce on behalf of U.S. equipment manufacturers see Spain, Turkey and Soviet Russia as likely outlets for apparatus. Spain is expected to build studios and laboratories, requiring recording equipment and cameras, Turkey and Russia becoming customers for projectors and theatre engineering items. It is pointed out that in both countries projection apparatus has been working for five war years without renewal. One asks "Is Great Britain as vigilant in watching for overseas openings for projection and studio equipment as our American friends are?"

J. BENSON.

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are woefully behind in having, to date, no accepted apprenticeship scheme or other method of training at all where projectionists are concerned.

We must remember that the public has a right to expect a perfect show; perfection can only be attained by efficiency; efficiency can only be brought about by training. Simple, isn't it?

TECHNICAL EDUCATION FOR PROJECTIONISTS

A Problem for the Whole Industry

By S. T. PERRY, President, K.P.E.A.

NOW that the war in Europe is behind us and we are freer to consider projects of rehabilitation, I feel that the kinematograph Industry, at all events on its theatre side, should consider putting its house in order, as is being done in other industries. While the war was absorbing our energies in such a number of directions, we were greatly restricted and progress was difficult to make. Nevertheless, I have from time to time touched upon this subject in various articles in the KINE. and the IDEAL KINEMA. It is because of suggestions made to me in conversation that I am again putting my thoughts on paper.

A Task for the Trade

What stands out in my mind as of first importance is the training of projectionists. This is a business of the whole Trade and not a small section of it, to administer and operate. The question is too big to be handled piecemeal or by a section.

The organisations most directly concerned are the C.E.A. as employers, the K.R.S. as film suppliers, the K.P.E.A. as the projectionists' Trade Union, and the companies marketing sound and projection equipment. The last-named have always assisted projectionists when requested in the past. If each of the foregoing were prepared to play its part and contribute to the *cost* of running a training scheme the effort would pay handsome dividends in the shape of increased efficiency and a substantial lessening of film mutilation.

A Syllabus in Being

The groundwork has already been done, as the training syllabus, accepted by the C.E.A., B.K.S., K.P.E.A., and the Trade in general would be used admirably, as a whole or in sections, for all projectionists from chiefs down to trainees, as required. It is generally agreed that a refresher course will be needed for those projectionists returning from the Services who, for varying periods, have been away from their projection rooms.

Again, the A.K.S.-trained projectionist with no pre-war kinema experience can hardly be regarded as possessing the experience and knowledge required in the commercial kinema unless he has some training beforehand on what is expected of a *peace time* projectionist.

Deteriorating Standards

The standard of projection and the quality of sound reproduction in kinemas has been going steadily downward for years. The reasons why need not be gone into; they are many and varied, some within our control, many without. Nevertheless, turn the question around how we will, we come back to one thing as the cure for our present ills and that is training.

For some time past a game of shuttlecock has been in progress with the training scheme being batted around between the parties concerned, but up till now no one will come out into the open and say: Well, here we are; let's get together and do something. All appear to be hoping against hope that things will come right in the end and that it won't be necessary for *anyone to do anything*. The present state of affairs cannot go on indefinitely. I believe that if the Trade does not face up to this matter as I suggest one or other of the circuits will, and maybe one or two more-progressive smaller circuits. Then a howl will go up from the smaller circuits and independents that they are being taken advantage of, that their projectionists are being "poached," together with the old views which are raised when someone tries to overcome a difficulty.

Apprenticeship Necessary

Ours is an Industry, highly technical and depending upon progress, and is likely to be even more so in the future. We have the personnel within the Trade which are equal to any demands which may be made upon their knowledge and ability, but their talents have never been utilised. Other trades and professions have their apprenticeship and training schemes and have had them for years. They are an accepted part of many firms' agreements with employees. We

Continued in col. 2.

POOL CARBONS

Do You Want a Queue Like This?

The queue which formed to see SINCE YOU WENT AWAY (U.A.) when it was showing recently at the New Palace, Bristol

The "KINE." Company of Showmen's

SHOWMANSHIP FEATURE

Edited by "THE SHOWMAN"

EXPLOIT our stars! More than ever before in the history of the British Trade producers are realising the need for keeping British stars in the public's mind—and they are going all out to exploit them, in the daily Press, fan papers, at social functions, and on the stage: *perhaps on your stage.*

This is good from the exhibitor's point of view. The wise showman knows how stars help to sell a picture, they mean more money at the box-office.

So be careful when a star visits your kinema to make a personal appearance, make sure that you put him or her over to your audience in the best possible way.

Many film fans have the idea that a star must have a strong stage personality, pushing "glamour" across the footlights. How wrong they are! Stars can respond before the footlights no better than an ordinary actor—unless they are given the proper support.

If you bungle your "guest" presentation you will do both the star and yourself a lot of harm. The microphone that won't work at the last moment, the small child who forgets the bouquet; the civic leader who attempts to speak at the wrong time, the "chief" who messes the light cues—all these things will spoil the presentation.

Make sure every detail runs smoothly—if necessary hold a rehearsal with your own "stand-in." Boost the stars yourself—remember it is the slick presentation and not necessarily the star, which makes the "glamour."

When you present the screen personalities, do so in such a way that their appearances mirror their performances on the films.

✱

LET me add a word this week about VE-displays.

Last week I surveyed many West End and London suburban schemes—this week readers can see what happened in the provinces to celebrate the first fortnight of peace in Europe.

You may ask why I give so much consideration to VE-displays—they are not publicity stunts, you may think.

Maybe they are not! But they are even more important, for they create goodwill. And the public's goodwill is something that the industry can never have sufficient of.

Those kinemas that did nothing, or very little, in the way of paying tribute to those who brought about victory lost that goodwill.

People who saw the many displays at their local kinemas doubtless said to themselves: "I like that." But that was not all.

Because they liked the display they "liked" the kinema. In expressing his patrons' feelings by means of patriotic displays the manager strengthened his kinema's goodwill, which eventually means regular and better patronage.

Members of a Birkenhead dramatic society helped A. J. Brown to put over a "live trailer" for SONG TO REMEMBER (Columbia), at the Gaumont

✱

ORIGINALITY has been achieved by A. J. Brown, manager of the Gaumont, Birkenhead, in his most unusual display for "Song to Remember" (Columbia).

His idea was to run a "live trailer" during the week before screening the film. To do this he contacted the local dramatic society.

Then he asked Columbia for a copy of the script of "Song to Remember." They sent it to him by return.

The actors then selected a few of the most dramatic scenes from the film which featured the leading characters.

Costumes were sent from London.

A fine gauze net was dropped in front of the stage—this softened and greatly improved the effect. Behind it "Chopin" played three of his compositions.

The acted scenes were well carried out; make-up and technique being quite up to professional standard.

BUT that was not all. Hard work was involved in another bright idea devised by Mr. Brown. This was a display made from over 4,000 sequins.

These were mounted on letters, which, in turn, were fixed to a frame, eighteen feet long. This was flown and lowered to a pre-set position on the stage when it was required.

An appropriate announcement was made off-stage, and music was played from the film.

Then coloured lights were cast onto the display and the colours

. . . then read other showmen's ideas carefully, and enter

THE "KINE." SHOWMANSHIP CONTEST

FOUR more managers have this week successfully claimed membership of the KINE. Company of Showmen, the hallmark of enterprising management. They are:

W. H. Raymond, Odeon, South Norwood
Ronold F. Hart, Rosum, Leamore.
E. P. Hills, Princess, Peterborough.
H. M. Forrester, the Odeon, Alfreton.

A Certificate of membership will be issued to the successful applicants as soon as possible.

All four men are now eligible for the KINE. showmanship competition which starts tomorrow, with a monthly prize of £5 for the best showmanship in each month, and with an award at the end of twelve months for the most consistently high showmanship in the year, carrying with it the title of Champion Showman.

All managers who subscribe to the KINE., either directly or through their circuits, are eligible to enter the competition with its main prize and its occasional subsidiary prizes which will be announced from time to time, *providing they first become members of the "Kine." Company of Showmen.*

They can do this by getting their work mentioned six times in the KINE. showmanship pages in a year. After their sixth mention they can claim a Certificate as a Member of the KINE. Company—a Certificate will hold good for twelve months. During the twelve months they can continue to contribute their ideas and if they get six mentions their membership will be renewed—and so on.

Live showmanship and bright exploitation is the hallmark of intelligent showmen. Non-members of the Company of Showmen can start to qualify for prizes now by submitting material while members can continue sending in their ideas, knowing that every one of them will be automatically entered for the different categories of the competition.

ere reflected to the audience in blaze of light by the sequins. The idea are good, but as a howman I attach even more importance to the result.

Mr. Brown forwards me copies nine Press reports of the stunt—l of them of considerable length, d one which made the front page the *Birkenhead Advertiser*.

Such space in days of paper tioning is very good work. Why d Mr. Brown get it?

The reason is something fellow anagers would do well to remem-er.

He gave the Press the "news ngle" on his stunts. They were terested in the local amateurs, the Chief Constable who depu-sed for an actor who could not ppear, in the fact that the film ript was the only copy in Europe nd in the statistics of the number f sequins.

If you want Press publicity (and ho doesn't?) you *must* remember hat a reporter has to write what he public wants to read and not rite what the public will have to forced to read.

Campaign Books

AMPAIGN books are often thrown to one side by some manager.

"Just publicity," they say, and then art thinking about something else.

That's what a campaign book is—and hould be: *Publicity*. The basis of howmanship is publicity, so why throw away?

Admittedly, campaign books can ruin showman's individuality, but in them y showman can find an idea for ex-oiting a film to which he can add his n originality and individuality to it his type of hall.

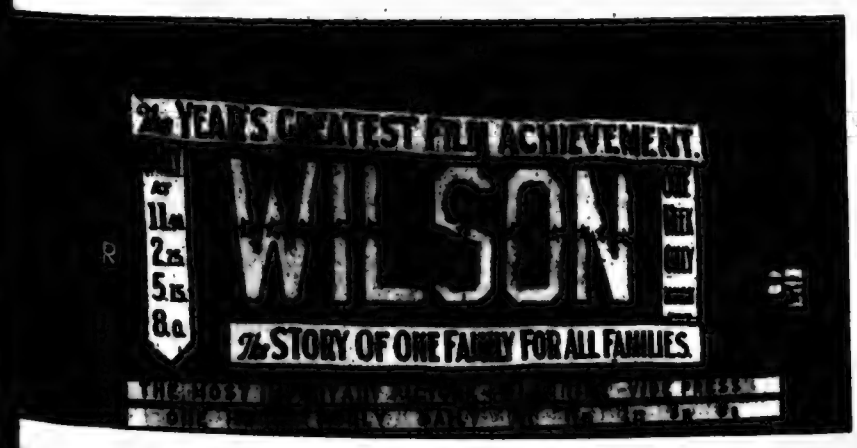
Fred Pollitt, exploitation manager for agle-Lion, sends me two good examples valuable campaign—no, let's call them blicity books.

They are for "A Place of One's Own" d "Madonna of the Seven Moons."

Fred has been a manager himself—he ows the ropes.

When making use of your publicity oks, take notice of the Press angles d particularly the suggested tie-ups. the book for "A Place of One's

Four thousand sequins were used in this display (right) which was shown on the stage by A. J. Brown at the Gaumont, Birkenhead, to exploit SONG TO REMEMBER (Columbia). Centre: putting over the newsreel. This is how C. A. Tooth did it at St. Albans' Capitol (Odeon): and (below), bold front-of-house display for WILSON (20th-Fox), put up by R. G. Butler at the Capitol (Odeon), Cardiff.



wn" there are half a dozen bright eas—complete with illustrated display rds for ndow displays.

And Eagle Lion supplies these free.

Song of Victory

GAUMONT-BRITISH had a bright idea for a nation-wide contest already mentioned in these notes) to ost the goodwill of the G.-B. circuit d to tie-up with Victory.

On March 19 Jimmy Forsythe (direc-r of public relations) launched a Song of Victory" contest, devised by arry Fryer (musical supervisor for the rporation) throughout every kinema the circuit.

The closing date was April 16—well med for the winning composition to me out in Victory Week. During that eriod managers up and down the ountry showed special trailers, dis-ayed extra posters and took more ress space.

In all, G.-B. had 6,000 songs from which to select the winner. That's a big figure—it's not everyone who can write music.

Will be Published

PRIZES were offered for the best three efforts—of £50, £25 and £10. Cinephonic, the publisher, is to issue the best Victory song—and the composer will be paid royalties.

The winner is Archie Douglas, a patron of H. R. V. Addenbrooke's G.-B. house at Morecambe.

The committee of judges, by the way, listened to 2,036 of the entries. These were played to them over a period by Fryer.

The committee included Louis Levy (musical director to Gainsborough), Wynford Reynolds (of the B.B.C.), Art Noel (composer), Sidney Colman (general manager, Cinephonic), and Sid Burchall (the B.B.C. tenor), who sang the winning number, "God Bless Our Motherland," at last week's presentation.

Two Cities Helps

MUSICAL tie-ups are always an asset to the keen showman. Two Cities has, arranged a tie-up with Chappell, the music publishers, who are publishing the two themes from the score composed by Nicholas Brodsky for Anatole de Grunwald's production, "The Way to the Stars," starring Michael Redgrave and John Mills.

On Sunday, in Variety Band Box, on the General Forces programme, Nicholas Brodszky, at the piano, with the B.B.C. Orchestra, played the score for "The Way to the Stars." This programme was repeated on Tuesday.

On Monday, Charles Williams, who conducted the Queen's Hall Symphony Orchestra for the film, will broadcast a programme with the orchestra which will include the score from the film.

"The Way to the Stars" is to be released by United Artists and will have its première shortly.

Who Is It?

WHO is it? That always fascinates the patrons.

I. A. N. Beadle knew this when he organised a novel front of house display for "Woman in the Window" (RKO). In a small window-frame he stood the photograph of a local girl, the winner of a competition to find a girl who most resembled the star, Joan Bennett. His caption: "Who is *this* woman in the window?" naturally aroused local interest.

In addition, he had tie-ups with several local tradespeople.

W. Humphryes, of the Ambassador, Worthing, concentrated on the President's family life in his foyer display for "Wilson" (20th-Fox).

Four Angles

FOR Paramount's "Frenchman's Creek" at the Odeon, Exeter, T. C. Gwilliam arranged four useful shop tie-ups.

The displays were at the Dolcis shoe shop, for Dona shoes, named after the character played by Joan Fontaine in the picture; at Waltons, for the "Lystalite" hats, another scheme based on the millinery worn by Miss Fontaine; at Cann Bros., a dress shop; and at Boots' Library, where copies of the novel by Daphne Du Maurier were on sale.

In addition, Mr. Gwilliam arranged a foyer display of a scale model of H.M.S. *Nimbol*, the last of H.M. cutters to be stationed nearby at Exmouth

Light Work

NOT every manager realises what can be done by the judicious use of white, or coloured, light.

Carefully blended gelatines in the floats and battens, well-chosen bulbs in the pendants, and ever well-placed lamps in the foyer and passages, can make a remarkable difference to the appearance of the house.

Those who are not expert in the use of colours would do well to experiment until pleasing results are obtained. Even if patrons notice the effect only subconsciously they enjoy the results of this attention to detail.

This is something to be kept in mind when fuel economy is a thing of the past.

Blouse Displays

PARAMOUNT'S exploitation department has arranged five window displays in London in connection with

This blouse is a copy of that worn by Dorothy Lamour in A MEDAL FOR BENNY (Paramount),

the blouse modelled on that worn by Dorothy Lamour in her new picture, "A Medal for Benny," which is scheduled to open at the Plaza shortly.

The displays, which began this week, are at John Lewis, of Oxford Street; Richards' Shops, Oxford Street; Peter Jones, of Sloane Square; Pontings, of Kensington; and John Barnes, of Finchley Road.

Further displays are being arranged

The Showman On

THOSE GOODWILL VICTORY STUNTS: ECONOMY: STALIN HONOURED

to coincide with the presentation of "A Medal for Benny" throughout the provinces.

N. Ireland Business

KINEMAS in N. Ireland had no cause for complaint about their VE-Week business. One or two closed, but those that remained open had little or no damage done by the crowds and did quite good business.

Jimmy Curran, of the Curran circuit, threw open all the kinemas on the circuit to free admission to members of the Services, Merchant Navy and boys and girls.

At the Ritz, Belfast, J. D. Russell played red, white and blue spotlights on the dancing crowds in the streets and relayed dance music for them.

At Ballymena, Maurice Logan, T. J. Furey and Bertie Walsh, of Supreme Cinemas, gave their takings to the local Welcome Home Fund for the Forces.

Reporter and Manager

THE Odeon, Crewe, gave the first public announcement in the town of the end of the European war on the Monday afternoon at five to four, when relief manager Arnold H. Lever, having had a "tip" from a local reporter, hurriedly put a slide on the screen bearing the brief but dramatic announcement: "The End . . . VE-Day To-morrow."

Mr. Lever tells me that this was the most nervous moment of his life—as nobody else seemed to know anything about it!

Kinema Carillon

CAN any manager beat this idea? For VE celebrations E. Buckle, of the Capitol (A.B.C.), Manchester, had a home-made Carillon built to entertain his patrons.

He borrowed the tubular bells out of the organ and set them up outside of the theatre on the balcony. He played these chimes at half-hourly intervals.

On the Wednesday evening there was about 400 people in the square at the front of the theatre, which was floodlit. He had strong spotlights out on the roof playing red, white and blue spots up and down the road. The people sang to tunes which were played on the bells, including "Drink to Me Only," "Home, Sweet Home," "Swanee River" and "Annie Laurie."

By the way, a Manchester paper published a picture of Mr. Buckle's stunt in a Victory supplement.

Merchantmen V-Day

MANAGER W. J. Joy, of the Ritz (A.B.C.), Gateshead, was showing "Western Approaches" (British Lion) during VE-Week. It gave him opportunity for topical publicity.

In the foyer was a large painting of a merchant ship in distress. Above were the words: "Western Approaches," and at one side a 9-ft. notice, bearing the large letter V. Written in the letter was a message asking patrons to celebrate victory by giving generously to the King George Fund for Sailors.

Below the picture were two tubs for contributions—tubs which during war years the M.N. had filled with food.

Stage Tableau

READERS will recall that a few months ago I described Eddy Clifton's clever stage décor. Well, he had a special one in readiness for victory.

At the Alexandra, Newton Abbot, he made good use of gold screen tabs which bore a replica of the Devonshire Regiment badge. A large V was made of tin-foil and put up on the curtain, so that the badge was in the centre.

Satin festoon drapes were rounded to form cyclorama with 16-ft. pillars in silver foil, headed with crowns, forming an inner proscenium. Red, white and blue gauze lengths were draped from these.

Ground rows were carried out in red, white and blue, side rows cut out to

This large display, about the largest in the West End, was put up at the Gaumont, Haymarket.

silhouette when wing floods were on. There was a top border of painted canvas, with Allied flags and bunting over it.

"I find that a change of stage décor interests patrons," says Clifton, "and it makes a novelty in a second-run theatre."

That's good logic. It's surprising how patrons enjoy looking at décor.

P.S. to VE

A REPRESENTATIVE of the Press telephoned to a number of London kinemas to find out whether there had been any damage from exuberant crowds on VE-Day. It happens that, as I said last week, general manager Maurice Cheepen, of the Kilburn State, met with a slight accident just before the announcement of the peace news, through a stage counterweight falling on his toes.

When the journalist rang him with the query his reply—prompted by circuit manager L. M. Posner, was: "Damage, my foot!"

Le mot juste!

Dominion Dominates

VE DISPLAYS have certainly been numerous in London and the provinces.

The Dominion (G.-B.), Tottenham Court Road, did not have its front of house tribute up so quickly as some kinemas, but it was among the best in the West End. In size, it almost equalled the Haymarket Gaumont display.

A large cut-out head of Churchill was backed by a giant letter V and cut-out Allied flags. In the President's mouth was a cut-out cigar!

Standing on the canopy, reaching to the figure's shoulders, were cut-outs of St. Paul's and the Empire State Building.

Banners, each bearing the name of our Dominions (Canada, South Africa, etc.) were placed around the main display.

Stalin Honoured

HERE'S how a West End kinema kept its VE tribute in keeping with its programme. The Tatler, Charing Cross road, another G.-B. house, has been running a season of Russian films.

Their front of house display could have featured a few Allied flags and a cut-out of some British leader—but it didn't.

In keeping with the programme policy of the house, there was a cut-out head of Stalin and a large Russian flag flying from the flag-pole on the roof.

And the film? It was "Prelude to Victory," a new Russian film which traces the German war up to the eve of victory!

Thanks

MANY people stopped to read the posters which flanked both sides of the Plaza, Waterloo, Liverpool, for there, in place of the film announcements, were the simple words, "Thank God and all our fighting men."

The entertainment was in keeping with the sentiment. During the first few days the audiences enjoyed a "Victory" tour of our Empire; the relay of the speeches of His Majesty the King, and of the Prime Minister; and a short, "Song of Thanksgiving."

This was done by the manager, W. Howarth. He tells me: "I do not decry any particular type of publicity. I think that occasionally we lose sight of the fact that our greatest asset—as in any other business—is our goodwill, and that the strength of it will carry us over our lean periods. It is with this end in view that I work my publicity angles."

Sandwell's Idea

I COMMENTED a couple of weeks ago on the bright idea of running a stage "Quiz Time" at the Palmadium, Palmers Green—valuable publicity being obtained by Press reports.

Credit goes to manager A. Sandwell for working out the stunt. Audiences love to take part in a show, and these quiz programmes might well be adapted to suit local conditions by other managers.

Still but Movable

SOME time ago I described cardboard mounts incorporating the familiar Odeon rectangular "O" which Claud Herold had obtained to fix in the still frames on the front of the Hendon Odeon.

He has now scrapped these (the sun had caused them to fade slightly) and has a fresh set made to his own design by his artist.

They are in scarlet and emerald green (the circuit colours), with small tinsel stars to give "life" to the design, and look very smart.

Another of Mr. Herold's ideas is to hang coloured film-star portraits and pictures on the walls of his foyer, stairs and circle lounge. These break the bareness of the plain surfaces and give patrons something to look at besides the usual publicity.

Significance of Words

HOW important it is to use the simplest possible words in theatre publicity!

When showing me his house-front bills recently, manager Eric C. Chisman, of the Kensington Odeon, explained that he has arranged for his features to be advertised only under the headings: "Next Sunday" or "To-morrow."

Thus, on Saturdays the Sunday bookings appear under the caption "To-morrow," and on the Sundays the next six-day features are similarly labelled "To-morrow."

He has the idea that people do not grasp quickly the terms "Next week" or "Coming shortly." Everyone gets the simple word "To-morrow" at a glance.

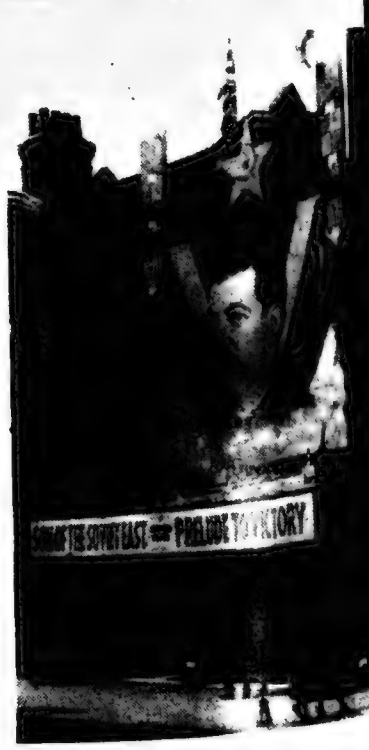
Gaumont British's Dominion, Tottenham Court road, London, put up this display to celebrate Peace.

Inexpensive Display

ECONOMY is a great asset to the showman, especially the man who hasn't got the money to spend on lavish displays. Percy Freedman, manager of the Alhambra (A.B.C.), Birmingham, did this to exploit "Love on the Dole" (Anglo-American) with only ten shillings.

Out of old plasterboard publicity material a replica of a Labour Exchange counter was put up in a corner of the front entrance hall and painted a dark oak colour. To get the effect, a wooden plank, also painted dark oak, was fixed above the counter with the words "Employment Exchange" on it. The letters were cut out of white paper and pasted to the plank.

Then two posters were pasted on to the front of the counter reading:—"Before planning the future, see 'Love on the Dole,'" and "Notice: All



Tribute to the Russian war effort put up at the Tatler, Charing Cross Road, London, where a Russian film season is in progress.

STADLEFORD ALL-METAL SCREENS LTD.
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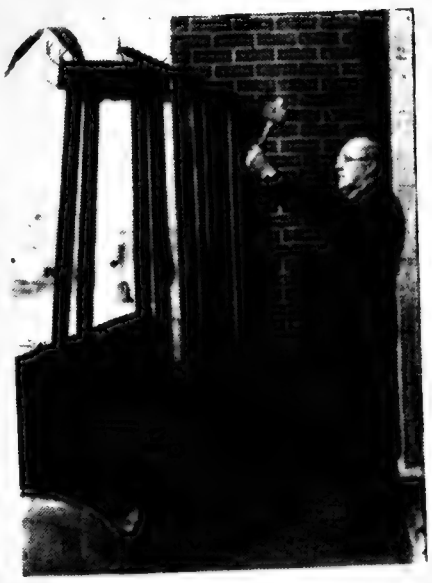

VE displays were used by kinemas to establish goodwill in every town in the country—the smallest family house or the large super, all paid their tribute to the winners of peace. The small house front of the Court Kinema, Darlington (extreme left) was gaily decorated by the staff, while manager J. H. Hutchison made the foyer of the big Ambassador (G.B.), Hendon (top left) look like this. And (top right), this set piece at the Regent, Hanley, is representative of many, while (extreme right), E. Buckle made his own carillon from parts of the organ and played it on the balcony of the Capitol, Didsbury, Manchester

asses of workers should report at the Alhambra on the following days next eek: Monday, Tuesday and Wednesay."

Outside the whole display was another oster with the moral: "We must not t this happen again."

A "sandwich-board" man was emoyed to stand in front of the kinema r three evenings (this incurred the xpenditure of 10s.) with a chalked otice: "No work, no dole, only the eans test." On the back of the board, hich could only be seen by people who ntered the kinema was a plug for Love On the Dole."

The public was set guessing by this unt.

Competition

ASH prizes were offered by K. T. Macdonald at the Ritz (A.B.C.), orsham, for a competition which he ranged to exploit "Constant Nymph" Warner).

As a composer is featured in the film e asked patrons to submit their own usical compositions—and he got so any entries that three original works ould be played every evening. On riday the audience chose the winning une from the four finalists.

Memory of the Elephant

P. A. FOWLER'S local Pin-up Girl contest at the Trocadero (G.-B.), Elephant and Castle, was a great success, and besides arousing widespread interest among patrons of both sexes and all ages, brought forth a record number of would-be Betty Grables.

Two dozen Southwark "lovelies" were picked by preliminary selection to appear in the finals, when the winner and runners-up were selected by Norah Alexander and Mr. Cassells of the *Sunday Pictorial* in the presence of a war time record audience.

G.-B. officials present included: Theatre director E. H. Lundy, circuit manager Leslie M. Posner, divisional publicity manager C. H. Hurst, junior club controller V. P. Powell and others.

A topical incident occurred when Private Sam Kydd, back from five years' captivity in Germany, congratulated the winner of the contest.

Now all the serving men abroad who send to Mr. Fowler for a pin-up picture to hang in their dug-outs or over their bunks or hammocks will receive a print of Southwark's own chosen Belle!

For the Boys

I mentioned a couple of weeks ago that 20th-Fox has issued special National Savings posters which tie-up with "Something for the Boys," being available in any quantity. H. W. Dixon, manager of the Peckham Odeon, has made good use of the idea.

He designed a large foyer poster to advertise the film. On a table near by was a life-size cut-out of Carmen Miranda and one of the Savings posters. A blonde usherette sat at the table and sold Savings stamps. Manager Dixon comments that it is just as important that people should be encouraged to save now as it was during the war.

They Applaud Films

IT is not uncommon for kinemanagers to be able to judge the probable popularity (or otherwise) of their programmes by carefully observing the reactions of patrons who attend the Monday performances, but it is in these days comparatively rare for audiences to applaud films they like.

Cyril Bayliss, of the Cheltenham Spa Gaumont, tells me, however, that when his Monday "matinéers" like a film they show it by applause, and he can then look forward to bumper houses for the remainder of the week. As he used to be a theatrical manager, no doubt this practical demonstration of public approval of the fare gives him considerable satisfaction.

He did not say whether they hiss or "give the bird" when the performance is not to their liking. Anyhow, Cheltenham Spa entertainments have been enjoying an unprecedented wave of prosperity for some time owing to war time doubling of the town's population and an occasional "weak bill" has probably not been a disaster to exhibitors there.

More Ways than One

IT is 15 months since I was in the Cheltenham Spa Ritz, and on that occasion the building was temporarily closed for reflooring, the original board floor having perished beyond repair. It has been well relaid in polished teak, and this cosy, intimate hall reopened to business just over a year ago.

Manager E. T. Griffiths wanted to complete the renovation by repainting the walls of foyer, stairs and passages, but the Ministry of Works made a top limit of expenditure which made this impossible. Not to be baulked, however, he got the help of the staff—and did it himself!

Window Work

PASSING down Upper Street, Islington, I was halted by a large, colourful display occupying half the large window of a furniture store. It was another of A. K. Meecher's efforts to attract patrons to the near-by Odeon.

It consisted of a three-wing upright panel, the centre portion of which bore the stock heading: "Odeon presents" above a razored extract from a renter's litho. quad bill neatly pasted in position and outlined by an artist.

This poster gave, with pictorial embellishments, the title, star names and other essential particulars of the 20th-Fox's "Something for the Boys," and had below it in cut-out paper letters, applied to the cream background a catch line.

Each of the side wings carried the heading: "Odeon—showing to-day," with six coloured stills set in green frames, and times of showing in another framed recess at the foot.

Spread-on the carpeted floor of the window in front of this were coloured cut-out card letters spelling the message: "Four new song hits," and giving their names.

Carried out tastefully in bright, but harmonious colours, this must have caught the attention and interest of

Example of a co-operative effort between kinema and store. Window display for "Guest in the House" (U. A.) to advertise its showing at the Capitol (Odeon), Cardiff.

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The Showman On

THE B.B.C. TIE-UP : PARENTS AND CHILDREN : HELPING SAVINGS

most of the people passing the shop and may persuade them to pay a visit to the Odeon to see the show.

Music from the Movies

MANAGER of the Picture House, West Hartlepool, J. S. Bainbridge, deserves credit for his enterprise in getting free publicity from the B.B.C.

He saw in the *Radio Times* that in the feature "Music from the Movies" Monia Liter would play selections from "A Song to Remember" (Columbia). He realised that this was a chance to put over some good publicity for the film and inserted an advertisement in the local Press asking people to listen in and then come to the Picture House to see the film.

Old Lace

HERE are ideas for window displays for "Arsenic and Old Lace" (Warner). They were put up by Mr. Perkins, of the Forum, West Hartlepool, in prominent windows in the main shopping centre.

It consisted of a table on which was a bottle of elderberry wine and three wine glasses. Round the table was a chair for the next victim.

In the background was hung a pair of lace curtains. Stills of the film explained what it was about.

On the Target

AND here is an idea from Ron Sleet of the Regent (A.B.C.), Norwich. He was helped by assistant manager W. A. Turner.

To advertise Warner's "The Constant Nymph," a foyer display was made from old pieces of material.

It consisted of a circular piece of plywood 6 ft. in diameter, covered with old quads, traced out and painted to represent an archery target with a black "bull's-eye" in the centre.

Paper letters were cut out to form "The Constant Nymph," and stuck round the inside edge of the "bull."

Arrows were made from dowelling, the feathers came from an old feather duster, and holes were drilled in the target to hold them. Each arrow was well off the mark.

A poster was displayed beneath the target: "Are You a Good Shot? Then Don't Miss 'The Constant Nymph.' Here all next week."

Savings Tie-up

PERHAPS the hardest thing in showmanship is to get originality into ideas, especially when so many good stunts are thought out by circuit and renters' publicity departments. It was one bit of originality that made V. G. Churchill's show for "Since You Went Away" (U.A.) at the Golden Domes, Camberwell, better than the usual poster and front of house displays.

He linked the film with the National Savings Committee. In this way 60 special posters were issued and distributed throughout the town.

In the main shopping centre a banner, 18 ft. by 4 ft., was flown. On it was the slogan: "We've kept saving 'Since You Went Away'—Golden Domes, soon."

A front of house display consisting of a number of renters' posters was put up—and business, Mr. Churchill tells me, increased 25 per cent. above the average.

Repatriates

NO one can deny that, without the services of the Red Cross, countless numbers of our prisoners of war in Germany would have died before their repatriation. H. M. Forrester, manager of the Odeon, Alfreton, paid tribute to Red Cross work when he arranged a foyer display for "The Climax" (G.F.D.).

A poster was fixed to the wall, reading: "'The Climax' to their years of suffering will be reached when they are once more restored to health. Please give generously."

At each side were vertical banners advertising the film.

On the floor was a cut-out tableau of Red Cross work, showing the supply of food parcels to prisoners in Burma and pictures showing the help given to repatriates.

Parents Followed

WHERE the children go the parents follow—that is what Ron Whitehead, manager of the Royalty, Hull, thought when he planned his publicity for "Bathing Beauty" (M-G-M).

Simple and dignified display at the West Norwood Regal, by manager C. W. Kerridge for the Columbia musical, A SONG TO REMEMBER.

He ran a drawing competition. Entries were encouraged by showing a slide of a very poor piece of artistic work with the caption: "You can do better than this."

A number of people sent in pictures of bathing girls for the contest. These were exhibited in the foyer and created a lot of interest.

Mr. Whitehead says that he is sure that patrons like to take part in events organised at their local kinemas, and when the children get interested (as they did in this contest) the rest of the family is interested as well.

I often think what a lot West End managers miss: managers in the provinces have such a wide scope for originality with their family-type audiences.

His Pianoforte

HAVING a fair amount of space in the foyer of the West Norwood Kegal, C. W. Kerridge was able to arrange an impressive display for Columbia's "A Song to Remember."

The centre of this arrangement was a handsome grand piano and pianist's chair standing beneath a banner naming the film and chief players. A period photograph and an advertisement card stood on top of the instrument, while a life-size cut-out of Merle Oberon in her masculine attire was placed beside it.

The Magnet

EXHIBITORS in country districts think nothing of drawing patronage from a radius of ten miles or so; but it is rare, in my experience, for a kinema in, or near, the Metropolitan area to do so.

A. L. W. Tolliday, manager of the Edgware Ritz (A.B.C.), in the N.W. of London built-up area, told me recently that some of his regular patrons come from as far away as Elstree, Borehamwood, Mill Hill, Stanmore, Bushey, Wealdstone and Harrow.

Dreaming

I LIKED the poster which E. W. Cross used to advertise "Dreaming" (Ealing) at the Kemble, Hereford. It read:

"*When you hear the good war news you are not DREAMING.*

"*When your clothing coupons are gone you are not DREAMING.*

"*When you hear the alarm clock Monday morn, you are not DREAMING.*

"*But if you visit this theatre next week you will see Flanagan and Allen in 'DREAMING.'*"

Above the written matter was a cartoon of a sound sleeper.

Champagne

SPARKLING champagne was the theme of W. H. Raymond's foyer display at the South Norwood Odeon for "Something for the Boys" (20th-Fox).

A large cut-out of a glass of champagne was put up near the entrance to the stalls. On it was written the film title—the bubbles from the drink bearing such adjectives as comedy, song, laughter, fun.

Suspended above the glass was a proportionately large cut-out bottle, sitting on which was the "spirit of champagne," a well-painted picture of a young girl.

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ABOUT ORGANISTS

Some Victory Interludes

N impro[illegible] has been tried at the Hamm[illegible]smith Gaumont with cked success.

hen V-Day was approaching, eral manager Jack Hanbury won- ed how victory could be celebrated, after going into a huddle with resi- organist Andrew Fenner, decided produce a choral scena of high-class ibre.

he Brentford and Chiswick Musical iety, which carried on during the z and developed from 20 enthusiastic ateurs to a present strength of 100 ces, under the leadership of Seymour sser, was asked to take part in the na.

script was prepared of alternating erpts from the works of Shakespeare Richard III" and "Henry IV"), urence Binyon, Gladstone and Mase- d and of music by Handel, Mendel- hn and other composers.

Rehearsals began and G.-B. stage ector J. Stanford (recently back from r years of internment in Germany) s asked to provide an appropriate ting. The house electrical staff were led upon for lighting effects.

★

steful Presentation

visited the Gaumont early in the ek, at the request of Andrew Fenner, see the fruits of this work.

When the G.-B. News had finished Mr. nbury appeared and introduced the erlude, explaining that after the itial wave of "wild joy" at the news European peace, probably many ople would experience a desire to give anks for the long-awaited Victory, and was in this mood that the manage- nt offered a serious expression of ankfulness in verse and music.

Floodlights were cast from the box on nner at his Compton console, flanked Mr. Dosser on a conductor's rostrum one side of the pit and a tympanist the other.

As the curtains parted the choir could seen in three semi-circular tiers on a age set of gracefully bunched and nging drapes, bathed in a variety of lours from hidden lanterns.

Two trumpeters stood to the front of e stage.

An announcer recited lines of blank rse from the national poet and the oir then gave a spirited rendering of e "Hallelujah Chorus" from Handel's Messiah."

A few more words introduced "Thanks e to God" from Mendelssohn's Elijah".

★

In a cameo set at the rear of the stage trumpeters sounded the "Last Post." fter a few words from Blake's Jerusalem," the choir sang this well- nown hymn. A few more words and he audience was asked to join the rganist and choir in "Sons of the Sea" nd "Hearts of Oak."

The choir's rendering of "Rule ritannia" was synchronised with the ppearance of the figure of Britannia the cameo set back stage, and the terlude concluded with "Land of Hope nd Glory."

The latter opened pianissimo, swelling a crescendo, with choir and audience elded in one harmony, while the cameo et revealed three girls holding shields, ainted with the national flags of the hree great Allies.

THE CONSOLE.

A. W. Owen, for many years con- ributor to the music pages of the KINE., as resigned.

JOHN REYNDERS makes these
MUSICAL SUGGESTIONS FOR JUNE 11 RELEASES

DANCING IN MANHATTAN (Columbia)

CERT. A. Length 5,436 ft. Reg. No. ——. Reviewed in KINE. May 10, 1945.
STARS.—Jeff Donnell, Fred Brady.
ATMOSPHERE.—Comedy crime melodrama, showing how ill-gotten gains bring pleasure and excitement to a young garbate collector and his charming donah.
ORGAN.—"Manhattan Serenade" (Alter), published by Chappell.
NON-SYNC.—As organ, played on Columbia D.B.1647.

DOUBLE EXPOSURE (Paramount)

CERT. A. Length 5,718 ft. Reg. No. F.7968. Reviewed in KINE. February 1, 1945.
STARS.—Chester Morris, Nancy Kelly.
ATMOSPHERE.—Amusing murder mystery, with comedy.
ORGAN.—"Mysterious Episode," by Engleman (Bosworth).
NON-SYNC.—As organ, on B.C.1035 (Bosworth).

EADIE WAS A LADY (Columbia)

CERT A. Length 6,077 ft. Reg. No ——. Reviewed in KINE. May 10.
STARS.—Ann Miller and Jose Basser.
ATMOSPHERE.—Crazy romantic comedy musicale, showing a college girl's attempt to acquire classical education by day and secretly star in a burlesque show at night.
ORGAN.—"Lady Be Good," published by Chappell.
NON-SYNC.—As suggested for organ. Played by Mendelssohn's Serenaders, recorded on Columbia F.B.2525.

HERE COMES THE CO-EDS (G.F.D.)

CERT. U. Length 8,101 ft. Reg. No. F.8207. Reviewed in KINE. April 12, 1945.
STARS.—Abbott and Costello.
ATMOSPHERE.—Crazy comedy extravaganza, showing what happens to two daffy fellows temporarily employed as caretakers in a fashionable girls' school.
ORGAN.—"Sousa on Parade," commencing at letter "E" (arr. King Palmer, published Paxton).
NON-SYNC.—As played by organ. H.M.V. record by London Palladium Orchestra, No. C.3079.

INSIDE INFORMATION (Columbia)

CERT. U. Length 5,036 ft. Reg. No F.8077. Reviewed in KINE. May 3, 1945.
STARS.—Russell Hayden and Bob Willis.
ATMOSPHERE. — Hard-hitting romantic comedy-drama, showing a battle of brawn and wits between a dashing cowboy and a bunch of unscrupulous land-grabbers.
ORGAN. — "Pique Dame" Overture Suppé (Bousey and Hawkes). (Play from piano-conductor copy and commence at the "Andante con Moto" and continue to end).
NON-SYNC.—As played by organ. Use H.M.V. record, part 2, played by Vienna Philharmonic Orchestra, on C.1677.

TREE GROWS IN BROOKLYN (20th Century-Fox)

CERT. A. Length 11,560 ft. Reg. No. F.8103. Reviewed in KINE. March 15, 1945.
STARS.—Dorothy McGuire and Joan Blondell.
ATMOSPHERE. — Heartrending domestic melodrama, describing the unequal yet triumphant battle of a family against squalor.
ORGAN.—"The Willow Song," by Coleridge - Taylor (Cramer) (from "Othello" Suite).
NON-SYNC.—As organ, on H.M.V. B.4274.

SWING HOSTESS (Pathé)

CERT. U. Length 6,696 ft. Reg. No. F.8115. Reviewed in KINE. March 15, 1945.
STARS.—Martha Tilton and Iris Adrian.
ATMOSPHERE.—Frivolous romantic comedy musicale, covering a pretty girl's struggle to join a famous dance band.
ORGAN.—"I've Got My Eyes on You," foxtrot (Keith Prowse).
NON-SYNC.—"I've Got My Eyes on You," played by Carroll Gibbons and Savoy Orpheans on Columbia F.B.2451 (with vocal refrain).

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DON'T forget—properly chosen interval music is a vital part of good showmanship, and if the show is put over well the public will come to your kinema again *regularly*.

Here are a few records for the non-sync. which have been released for May, 1945, and which I think are the most suitable for kinema use among this month's issues. They are:—

BARBER OF SEVILLE (Rossini) overture, by the London Symph. Orch., on Decca K1125. Suitability: Drama, hurry.

ALEXANDER NEVSKY EXTRACTS (Prokoviev), by the U.S.S.R. Choir and Orchestra, on Decca M579. Suitability: This incidental music from the film could be adapted for use with most Russian film presentations.

WHEN DAY IS DONE and FASCINATION by Albert Sandler and Orchestra, on Columbia DB2168. Suitability: Light comedy or romance.

A LITTLE ON THE LONELY SIDE and THE SUN NEVER SETS ON MY DREAMS, by the Organolians, on Columbia FB3108. Suitability: Organ music before show begins for the day. Special non-sync. interval music.

MY GUY'S COME BACK and SEVEN DAYS A WEEK, by Victor Silvester and orch., on Columbia FB3110. Suitability: First tune is a current popular "hit." For very light programmes.

CLAIR DE LUNE (Debussy), by Mantovani and orchestra, on Decca F8528. Suitability: Popular recording of music used in "Frenchman's Creek." Romantic theme.

I.T.M.A. and BRITISH GRENADIERS, by B.B.C. Variety Orchestra, on Decca F8527. Suitability: Former well-known signature tune for broad comedy, latter for march out.

CAN'T HELP SINGING and HERE COMES THE WAVES, selections, by Harry Fryer and orchestra, on Decca MW.308. Suitability: Selections from two current films.

P. G. B.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY	STARS.	CERT.
			LONDON.			
Thur., May 24	10.30 a.m.	Private Theatre...	Proved Guilty	Columbia	———	
,, ,, 24	2.30 p.m.	Private Theatre...	A Guy, A Gal, A Pal	Columbia	———	
,, ,, 24	10.45 a.m.	Studio One	Alaska	Pathe	Jean Kent	
,, ,, 24	2.30 p.m.	G.B. Theatre	Crazy Knights	Pathe	Billy Gilbert	
Fri., ,, 25	10.45 a.m.	Rialto	The Fifth Chair	United Artists	Fred Allen	
,, ,, 25	10.30 a.m. & 2.30 p.m.	Private Theatre...	Out of the World	Paramount	Veronica Lake	
,, ,, 25	10.45 a.m.	Studio One	The Right to Live...	Pathe	———	
,, ,, 25	2.30 p.m.	Own Theatre	Partners of the Trail	Pathe	———	
Tues., ,, 29	10.30 a.m.	Private Theatre...	Pathe Radio Music Hall	Pathe	———	
,, ,, 29	10.30 a.m.	Private Theatre...	Penthouse Rhythm	G.F.D.	Kirby Grant	
,, ,, 29	10.30 a.m.	Private Theatre...	Fast and Slow	G.F.D.	———	
,, ,, 29	10.30 a.m.	Odeon	The Enchanted Cottage	RKO-Radio	———	
Wed., ,, 30	10.30 a.m.	Crown Theatre	Feud of the Range ; Smokey Trails	Premier Distributors	Bob Steele	
,, ,, 30	10.30 a.m.	Leicester Sq. Th.	Frisco Sal	G.F.D.	Susanna Foster	
,, ,, 30	10.45 a.m.	Studio One	A Man Called Sullivan	United Artists	———	
,, ,, 30	10.30 a.m.	Private Theatre...	Murder He Says	Paramount	———	
,, ,, 30	10.30 a.m. & 2.30 p.m.	Own Theatre	Without Love	M-G-M	———	
,, ,, 30	10.30 a.m.	Rialto	Betrayal From the East	RKO-Radio	———	
			BIRMINGHAM.			
Tues., May 29	10.30 a.m.	Futurist	They Were Sisters...	G.F.D.	Phyllis Calvert	A
,, ,, 29	10.30 a.m.	Scala	Million Dollar Kid...	Pathe	Leo Gorcey	
,, ,, 29	10.30 a.m.	Forum	The Fifth Chair	United Artists	Fred Allen	
Wed., ,, 30	10.30 a.m.	Scala	High Powered	Paramount	Robert Lowery	
,, ,, 30	10.30 a.m.	Futurist	I'm From Arkansas	Pathe	Slim Summerville	
Thur., ,, 31	10.30 a.m.	Futurist	Salty O'Rourke	Paramount	Alan Ladd	A
Fri., June 1	10.30 a.m.	Futurist	Incendiary Blonde...	Paramount	Betty Hutton	
,, ,, 1	10.30 a.m.	Scala	The Town Went Wild	Pathe	Freddie Bartholomew	
			CARDIFF.			
Mon., May 28	11 a.m.	Park Hall	Million Dollar Kid...	Pathe	Leo Gorcey	
Tues., ,, 29	10.45 a.m.	Odeon	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 29	10.45 a.m.	Empire	They Were Sisters...	G.F.D.	Phyllis Calvert	A
,, ,, 29	11 a.m.	Park Hall	The Town Went Wild	Pathe	Freddie Bartholomew	
,, ,, 29	10.45 a.m.	Olympia	The Great Flamarion	British Lion	Eric Von Stroheim	
,, ,, 29	11 a.m.	Park Hall	I'm from Arkansas	Pathe	Slim Summerville	
Wed., ,, 30	11 a.m.	Empire	The Fifth Chair	United Artists	Fred Allen	
,, ,, 30	11 a.m.	Park Hall	Adventures of Kitty O'Day	Pathe	Jean Parker	
Fri., June 1	11 a.m.	Olympia	Earl Carroll Vanities	British Lion	Dennis O'Keefe	
,, ,, 1	10.30 a.m.					
			GLASGOW.			
Tues., May 29	10.45 a.m.	Playhouse	Incendiary Blonde	Paramount	Betty Hutton	
,, ,, 29	10.45 a.m.	New Savoy	They Were Sisters...	G.F.D.	Phyllis Calvert	
,, ,, 29	10.50 a.m.	Cosmo	Million Dollar Kid...	Pathe	Leo Gorcey	
Wed., ,, 30	10.45 a.m.	Playhouse	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 30	10.50 a.m.	Cosmo	I'm from Arkansas	Pathe	Slim Summerville	
,, ,, 30	10.45 a.m.	Picture House	The Fifth Chair	United Artists	Fred Allen	
Thur., ,, 31	10.45 a.m.	Cosmo	High Powered	Paramount	Robert Lowery	
,, ,, 31	10.50 a.m.	Cranstons	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.50 a.m.	Cranstons	Adventures of Kitty O'Day	Pathe	Jean Parker	
			LEEDS.			
Tues., May 29	10.30 a.m.	Ritz	I Live in Grosvenor Square	Pathe	Anna Neagle	
,, ,, 29	10.30 a.m.	Tower	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 29	10.30 a.m.	Ritz	Million Dollar Kid...	Pathe	Leo Gorcey	
Wed., ,, 30	10.30 a.m.	Tatler	High Powered	Paramount	Robert Lowery	
,, ,, 30	10.45 a.m.	Tower	Meet Miss Bobby Socks	Columbia	———	
,, ,, 30	10.30 a.m.	Ritz	I'm from Arkansas	Pathe	Slim Summerville	
Thur., ,, 31	10.30 a.m.	Scala	The Real Glory	New Realm	Gary Cooper	
,, ,, 31	10.30 a.m.	Ritz	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.30 a.m.	Ritz	Adventures of Kitty O'Day	Pathe	Jean Parker	
,, ,, 1	10.45 a.m.	Tower	The Fifth Chair	United Artists	Fred Allen	
			LIVERPOOL.			
Tues., May 29	10.45 a.m.	Scala	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 29	10.45 a.m.	Majestic	Million Dollar Kid	Pathe	Leo Gorcey	
Wed., ,, 30	10.45 a.m.	Futurist	High Powered	Paramount	Robert Lowery	
,, ,, 30	10.45 a.m.	Scala	They Were Sisters...	G.F.D.	Phyllis Calvert	
,, ,, 30	10.45 a.m.	Palais de Luxe	I'm from Arkansas	Pathe	Slim Summerville	
Thur., ,, 31	10.45 a.m.	Scala	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.45 a.m.	Futurist	Adventures of Kitty O'Day	Pathe	Jean Parker	
,, ,, 1	10.45 a.m.	Scala	The Fifth Chair	United Artists	Fred Allen	
			MANCHESTER.			
Tues., May 29	10.30 a.m.	Oxford St. P.H.	I Live in Grosvenor Square	Pathe	Anna Neagle	
,, ,, 29	10.45 a.m.	Theatre Royal	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 29	10.45 a.m.	Gaumont	They Were Sisters...	G.F.D.	Phyllis Calvert	
,, ,, 29	10.45 a.m.	Market St. P.H.	Million Dollar Kid	Pathe	Leo Gorcey	
Wed., ,, 30	10.45 a.m.	Theatre Royal	High Powered	Paramount	Robert Lowery	
,, ,, 30	10.45 a.m.	Market St. P.H.	I'm From Arkansas	Pathe	Slim Summerville	
Thur., ,, 31	10.45 a.m.	Market St. P.H.	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.45 a.m.	Market St. P.H.	Adventures of Kitty O'Day	Pathe	Jean Parker	
,, ,, 1	10.30 a.m.	Gaumont	The Fifth Chair	United Artists	Fred Allen	
			NEWCASTLE.			
Tues., May 29	10.30 a.m.	Essoldo	I Live in Grosvenor Square	Pathe	Anna Neagle	
,, ,, 29	10.30 a.m.	Stoll	Salty O'Rourke	Paramount	Alan Ladd	A
,, ,, 29	10.45 a.m.	Essoldo	Million Dollar Kid	Pathe	Leo Gorcey	
Wed., ,, 30	10.30 a.m.	Stoll	High Powered	Paramount	Robert Lowery	
,, ,, 30	10.45 a.m.	Essoldo	I'm from Arkansas	Pathe	Slim Summerville	
Thur., ,, 31	10.45 a.m.	Essoldo	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.45 a.m.	Essoldo	They Were Sisters...	G.F.D.	Phyllis Calvert	
,, ,, 1	10.45 a.m.	Stoll	Adventures of Kitty O'Day	Pathe	Jean Parker	
			NOTTINGHAM.			
Wed., May 30	10.30 a.m.	Scala	Bring on the Girls	Paramount	Veronica Lake	
Fri., June 1	10.45 a.m.	Scala	They Were Sisters...	G.F.D.	Phyllis Calvert	
			SHEFFIELD.			
Tues., May 29	10.40 a.m.	Union St. P.H.	Million Dollar Kid	Pathe	Leo Gorcey	
Wed., ,, 30	10.45 a.m.	Cinema House	They Were Sisters...	G.F.D.	Phyllis Calvert	
,, ,, 30	10.40 a.m.	Union St. P.H.	I'm from Arkansas	Pathe	Slim Summerville	
,, ,, 30	10.45 a.m.	Regent	The Fifth Chair	United Artists	Fred Allen	
Thur., ,, 31	10.40 a.m.	Union St. P.H.	The Town Went Wild	Pathe	Freddie Bartholomew	
Fri., June 1	10.30 a.m.	Cinema House	Bring on the Girls	Paramount	Veronica Lake	
,, ,, 1	10.45 a.m.	Union St. P.H.	Adventures of Kitty O'Day	Pathe	Jean Parker	

SITUATIONS VACANT

[illegible]one of the [illegible]acancies for women [illegible]dvertised in our columns relates to a [illegible]oman between 18 and 40 INCLUSIVE [illegible]nless such a woman (a) has living [illegible]ith her a child of hers under the age [illegible]f 14; (b) is registered under the Blind [illegible]ersons Act, or (c) has a Ministry of [illegible]abour Permit to allow her to obtain [illegible]mployment by individual effort."

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MANAGER (single) wanted for [illegible]eatre in Midland County town; good [illegible]ary and prospects.—Apply in writing, [illegible]th photo, age, experience, references, [illegible]d state salary required, to Q., Box [illegible], Kinematograph Weekly.

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PHOTOGRAPHY

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

BOOKS

WANTED urgently, the following copies of "Kinematograph Weekly":—May 11, 1944, May 18, 1944, May 25, 1944, November 23, 1944, December 28, 1944, January 4, 1945; January 18, 1945; January 25, 1945; February 1 1945; February 8, 1945; March 15, 1945, April 5, 1945, April 19, 1945, essential to the Library and Information Services of the British Film Institute, 4, Great Russell Street, W.C.1.

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